

HUNTER

THE RECKONING



Storytellers Toolkit





Storytellers Toolkit

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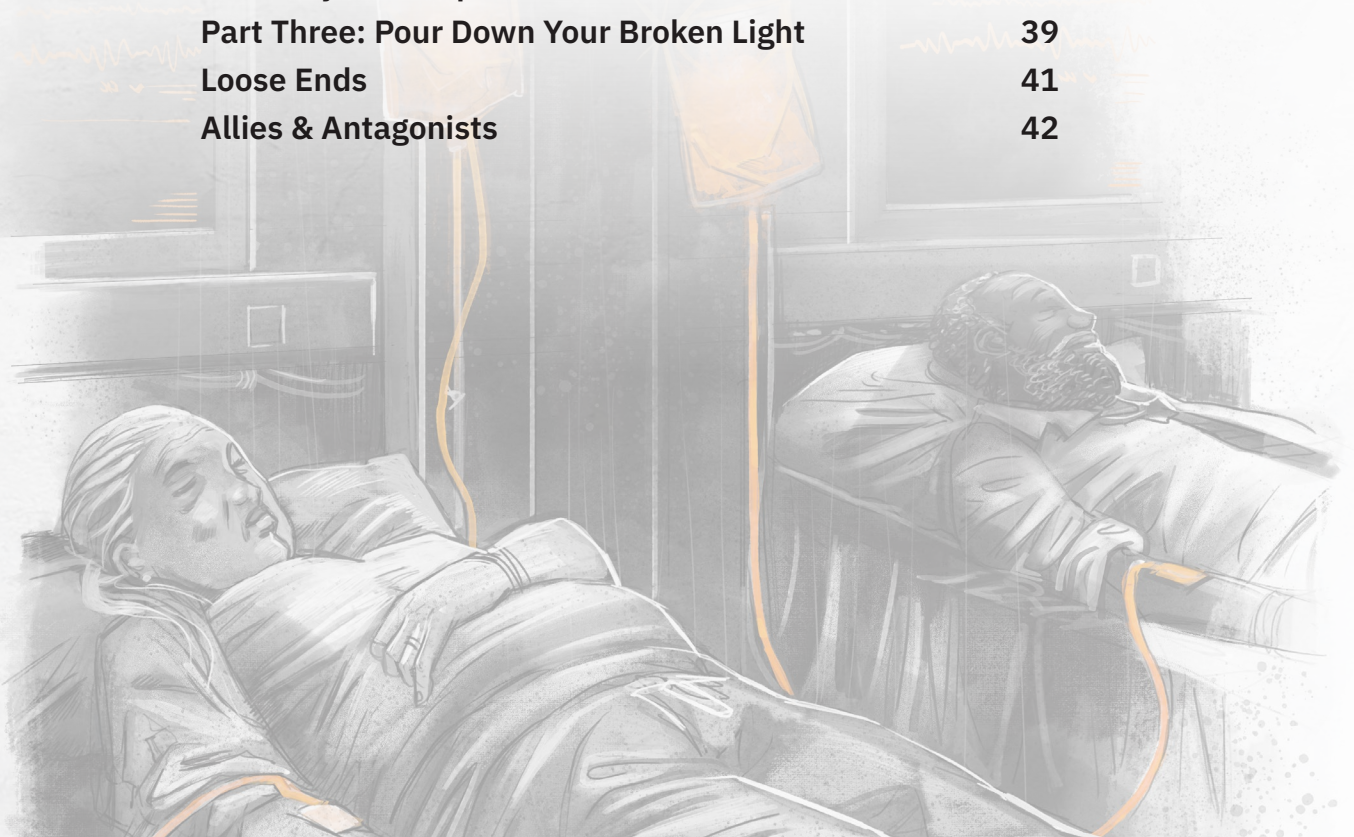
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12:14 AM Target eliminated, as requested

Target eliminated

12:23 AM Meet at the drop-off. 1 hour!

12:24 AM Do you want the body dropped off for review?

mk
2022

INTRODUCTION

No Hunter with a grain of sense goes to work without the right tools for the job. Having the right information and assets at their fingertips gets the work done clean... and it can keep people alive. The relationship between Storyteller and players is the antithesis of that between a Hunter and their Quarry, but having the right tools still helps.

The **Hunter: The Reckoning** Storyteller's screen has all the essential information the Storyteller needs for quick reference during the game. The additional material in this toolkit fleshes out a second level of information. In this pack you'll find:

Expanded rules for common (and less common) skill uses. They present subsystems for everything from artistic creation to car chases. They're optional additions and a way to make in-game challenges more distinctive and deeper; they'll reward characters for specializing in certain areas. They might even give you entirely new ideas for scenes and plots to introduce into your **Hunter** chronicles.

These rules are applicable to any World of Darkness game you play. They'll add extra possibilities to **Vampire: The Masquerade** characters just as easily as to the people and monsters of a **Hunter: The Reckoning** game.

This book also includes fifty Witnesses. With names, occupations, notes, and a brief summary of "What They Saw", these supporting characters can be dropped into any scene as needed. Whether you pluck a name from the list or spin a whole story out of one of the events these people witnessed, they'll take a lot of the strain from inventing minor characters on the fly.

The final chapter of the toolkit is a self-contained **Hunter: The Reckoning** story. Suitable for a one-shot, a starting adventure, or an interlude in a longer chronicle, *Whistle on the Wind* takes the Hunters up against a long-dead rock star and her devoted fans and offers a chance to try out some of the new systems presented in this kit. This Quarry might be more scared of the Hunters than they are of her, but that just makes her more desperate and dangerous. ■

Chapter 1: STORYTELLER SYSTEM

Additional Mechanics and Permutations

One of the strengths of the Storyteller system that powers the World of Darkness is that the Storyteller can make judgment calls on the fly. The Storyteller always determines which dice pool a player builds to attempt any feat or action, and they can always change it to better serve the narrative.

That said, some common activities reoccur frequently during play, so we've provided guidelines for these here. By design, these guidelines can be used across all the World of Darkness tabletop storytelling games, although specific circumstances in each game may supersede these suggestions; that's why they're guidelines. For example, a Hunter's Quarry may have a specific power that inflicts a unique type of fire damage, or a vampire's charm might work through unusual channels.

As Storyteller, you can change up dice pools to create unusual antagonists or challenges that test the capacities of your players' coteries, cells, packs, and other groups of protagonists. These default dice pools help when you need a quick decision to keep play moving, and they demonstrate a few less obvious ways to use certain Attributes.

Mental

These systems cover tasks involving the three Mental Attributes: Intelligence, Wits, and Resolve. Mental tests determine what a character knows, perceives, or deduces. They also cover acts of creation driven by logic and insight: coding or creating art, for example. They have other uses, as described here.

Artistic Creation

Some characters cultivate their creative spark as a way to process the horrors they face or provide some passion and excitement in a cold, dark world. Others use their artistic talents as a source of income, or part of their life in the shadows: a Hunter might tag their neighborhood with graffiti to track a quarry or communicate with other Hunters, or make their money composing soulless jingles for ad agencies, to fund the hunt.

Players don't generally need to roll to draw a picture, compose a song, or make another piece of art. However, if they're striving for a specific effect — impressing someone or making money off the work — it's worth rolling to see if the output lives up to the artist's idea.

The Attribute in the pool varies: Intelligence is right for a piece of art created with careful thought and planning. A freestyle contest, where the rapper's coming up with lines in the moment and responding to their opponent's words, might use Wits to come up with the perfect comeback or Manipulation to push someone's button. A delicate ivory carving might require Dexterity or Resolve. Art with a physical end product, such as sculpture, painting, or textiles use Craft as the Skill; performing arts use Performance; architecture and literary arts use Academics.

Where the art is a medium for a secret message (e.g., forbidden love, political samizdat, occult codes) uses the Skill appropriate for the message's content (e.g., Insight, Politics, Occult) but requires a higher rating in the artistic Skill.

The quality of the work depends on the number of successes the artist achieves or on the risks taken. A particularly egregious failure critical might betray unintended secrets to a knowledgeable onlooker (like letting a Quarry know the cell is after them); a clean critical might gain an extra benefit, like attracting the attention of a useful contact.

Computer Use

Clever characters can use computers (or tablets, or smartphones) for everything from finding information, to sabotaging security systems, to sharing damning photos of their rivals across social media.

Characters are assumed to be familiar with basic computer use: nobody needs to roll to scroll Instagram or print a file. Similarly, characters can use a lot of their skills *via* a computer. A Google search might be part of an Investigation test, or data mining part of an Academics or Science test. When deciding what skill to use, think about what the character's trying to achieve, not the method they're using.

Use a Technology test when a character is writing code, hacking into a system, or making a piece of software (or hardware) do something it's not supposed to.

Hacking into a computer system by writing or deploying code script to subvert it uses Intelligence + Technology against a Difficulty dependent on the system's security (1 or 2 for a small, poorly secured network, 4 for decent corporate security, 6 for secure databases, 8+ for the NSA). If the character rolls a total failure, they alert security to their presence. If someone's actively opposing the character, resolve hacking as a Conflict.

Most hacking in the real world is social engineering: convincing an administrative assistant to re-enter their password online, sending phishing emails, or just buying a bunch of passwords from an extremely online malcontent. Those actions use different pools (Manipulation + Subterfuge or Intelligence + Streetwise, for example) and total failure attracts a different sort of exposure.

Concealment

A clever Hunter keeps their operations discreet. That means disguising their hideout, camouflaging their equipment cache, or concealing a backup weapon in easy reach.

Camouflage in nature or burying a body there undetectably uses Intelligence + Survival as its pool. Urban camouflage uses Intelligence + Streetwise, though a character could get creative and use Craft (Interior Design) to hide an item in plain sight.

Building false compartments or secret chambers uses Intelligence + Craft (Carpentry) or Intelligence + Academics (Architecture). Cleaning up a murder scene tests Resolve + Larceny; concentration and focus are essential, if you want the crime scene really, forensically clean.

The Difficulty ranges from 1 (hiding something small or unremarkable) to 5 or higher (camouflaging a building or hiding something in a wildly inappropriate context). The concealment test's margin becomes the Difficulty to spot whatever's concealed.

Explosives

From IEDs by a desolate roadside to an impromptu Primacord crypt opening, explosives can play a dramatic part in the lives and unlives of the players' characters or those who cross them.

Creating explosives uses Intelligence + Science. Building a bomb requires sufficient explosives and an Intelligence + Technology (or Craft, for old-school bombs made of clock parts and colored wires) test.

The pool for using a pre-made bomb or explosive depends on its application. Detonation is usually an Intelligence + Larceny test, but a carefully controlled demolition from a calculated safe distance might use Science (Engineering), or employing a complex trigger might use Technology. Tossing a grenade or a stick of dynamite is a regular throwing action (see below).

A total failure on a test involved explosives may cause an accident, ruin the materials, detonate the explosive prematurely, or many other dangerous outcomes.

Perception

A character's senses may be keenly attuned to their surroundings, honed by long training, or supernaturally acute.

Build most perception pools with Awareness as the Skill. The Attribute varies depending on whether the perceiver notices something in the moment (Wits), recognizes something (Intelligence), or picks a key detail out of a cloud of distractions (Resolve). "You hear a sound" uses Wits; "You recognize the sound of a gun cocking" uses Intelligence; "Despite the noise from the alarm, you hear soft footsteps behind you" uses Resolve.

Consider whether the action depends on instinct or sensory acuity (Wits), memory or recognition (Intelligence), or focus and concentration (Resolve). Noticing a puff of air from a concealed door uses Wits; spotting an ambusher in camouflage uses Intelligence; noticing a tiny blemish on a huge, detailed painting uses Resolve.

Tests to perceive an idle target use the target's Stealth rating as the base Difficulty. When the target's actively trying to hide, see Sneaking, below.

Some perception tests use other Skills, where a particular discipline applies. Searching a crime scene for clues or evidence uses Intelligence + Investigation; identifying a disease symptom uses Intelligence + Medicine.

Preparedness

Nothing slows down a story more than a lengthy inventory scene in which players list every conceivable

item or object they may need for a night's activities. The preparedness test avoids this scenario by allowing players to test during the session to see if they remembered to bring something along or pick it up earlier.

Characters need not roll for signature items or obvious preparations: of course the cell brought stakes to a vampire hunt, and of course the writer has a notebook. Everybody has the normal sorts of things people carry in their pockets or purse. This test covers slightly outré or unusual things: rope, a shovel or other larger tools, extra burner phones. The less reason the character had to prepare the item, the higher the Difficulty the Storyteller should set.

The Attribute for a preparedness test is Intelligence; the Skill should relate to the item or its use in some way. Roll Intelligence + Firearms to have brought a silencer, Intelligence + Craft to remember a wrench, or Intelligence + Occult to produce a bundle of sage.

Only ask for rolls if failure is interesting. Is it worth a roll to see if the characters remembered to bring their tickets to the concert? Maybe not if they had nothing distracting them, but if they fled an overturned car after a high-speed chase, did they grab them from the glove box? More importantly, would not having the tickets bring the story to an unsatisfying halt?

Research

The pool for a research attempt depends on the topic the character's researching: biochemistry is Science, ancient history is Academics, and sifting through a Quarry's bank information is Finance. Research usually requires Intelligence, but particularly painstaking sifting through large data sets might call for Resolve.

Getting someone else to do the research (directing a grad student, for example) relies on Manipulation + the relevant skill to communicate the research objective, then the researcher's own Intelligence based pool to actually find information.

The Difficulty for almost any mundane research test is between 1 and 4. Very obscure, occult, or deliberately concealed information increases the Difficulty. That sort of research often requires an extended test; a critical uncovers the needed fact faster or leads to an unsuspected secret or trove of facts.

Tracking

Unlike shadowing (see below), tracking follows physical evidence in the wild — footprints, blood smears, bent grass — to find a target. The tracking dice pool is Wits + Survival; the base Difficulty is the target's Survival rank, or their margin on a Dexterity + Survival test if they're trying to avoid pursuit. Inclement weather and elapsed time since the target's passage increase the Difficulty. Extra successes provide more information about the target: how fast they're moving, their size, how many people (or animals) passed through, etc.

Physical

These systems generally cover actions involving the three Physical Attributes (Strength, Dexterity, and Stamina). These feats typically require a test.

Not everything is overtly an action here; some situations are environmental hazards or the result of failed actions. Note also that these systems are intended to serve a story's narrative flow rather than be overtly realistic. If your troupe's story involves survival in winter tundra, you might prefer a more granular system for cold and freezing, for example, and should use the proposed system as a baseline.

Climbing

Climbing usually requires a test of Dexterity + Athletics. If the climber rolls a total failure, they either fall or get tangled and stuck, at the Storyteller's discretion. Using ropes and mountaineering equipment lowers Difficulty by -2 or more (to a minimum of 1).

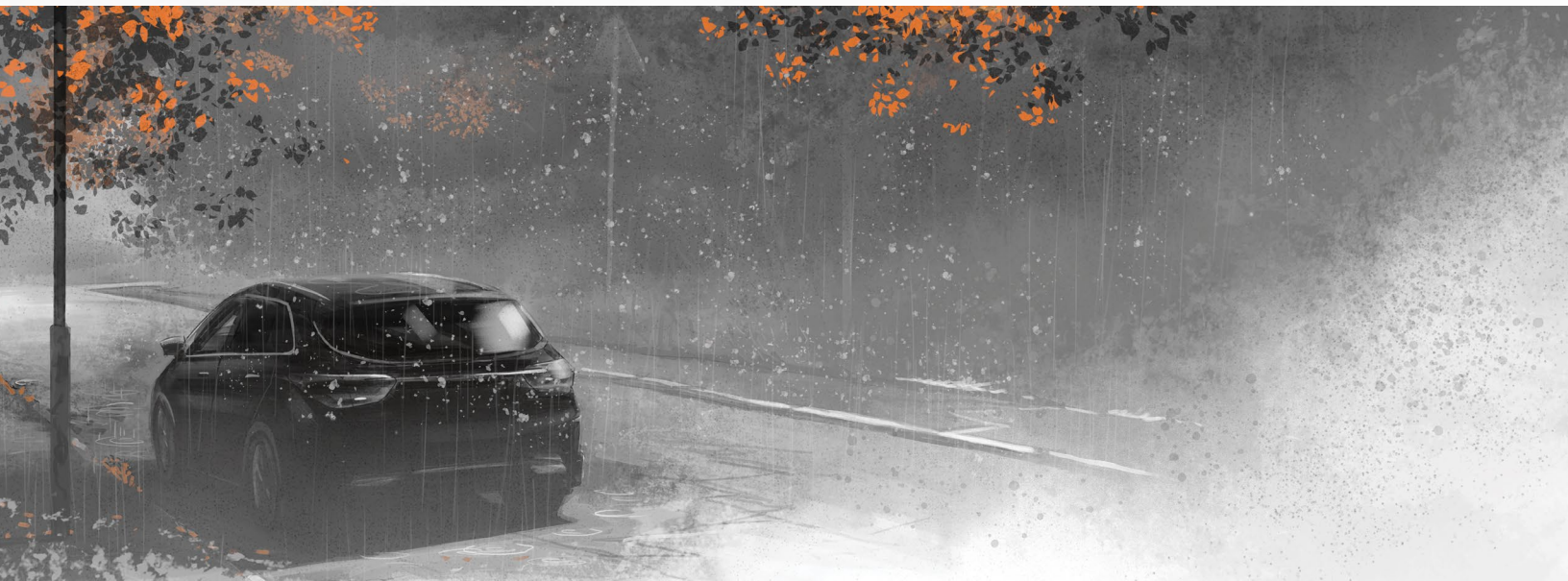
Cold and Freezing

After an hour of extreme cold, players must roll Stamina + Resolve (Difficulty 2) for their characters to keep moving. They test again each hour, increasing the Difficulty by 1 for each roll. On a failure, they stop moving. An hour after that, their flesh freezes solid and they very quickly die thereafter.

Cold affects different creatures in the World of Darkness differently. For example, vampires cannot die from cold, but they can suffer the effects of frostbite and even become entirely frozen in severe temperatures.

Driving

Note that in Vampire: The Masquerade, and future World of Darkness games, the Drive skill will be called Driving to differentiate it from Hunters' motivational Drive.



Nobody needs a Driving roll to operate a vehicle normally. Complicated situations require a test. Driving at high speed, making complex maneuvers, or evading traffic requires Dexterity + Driving. Weather that makes it hard to see the road is a job for Wits + Driving.

The Difficulty depends on all those conditions, alone or in combination. Each possible complication (speed, maneuvers, traffic, weather) adds +1 to a standard Difficulty of 3 (with a light, responsive vehicle) or 4 (with a heavy, unwieldy one). An extreme version of any complication adds +2 to the Difficulty. Failing the roll slows or even stops the driver.

A complete failure under such adverse conditions might mean a crash or spinning out.

Falling

Falling characters sustain one level of Superficial damage per meter of uncontrolled fall, or roughly two levels per floor of a building. Landing on one's feet (negating the damage) requires a Dexterity + Athletics test at a Difficulty equal to meters fallen.

Feats of Strength

The usual pool for lifting or smashing things is Strength + Athletics; for throwing heavy things, the Storyteller might use the worse of Strength or Dexterity + Athletics.

Supernatural creatures may also have ways to affect their Strength scores, which is why the scale goes beyond 10. Note, too, that different supernatural creatures are often represented differently in different core games. For example, vampires augment their Strength via the Discipline power Prowess (Potence 2) in **Vampire**, but would use a Standard or Exceptional Dice pool in **Hunter**.

Storytellers should feel free to set a Difficulty to perform any given feat of strength based on the character's Strength Attribute, and completely ignore the Feats of Strength chart. For Storytellers who prefer hard-and-fast numbers, this chart provides the minimum Strength needed to deadlift various weights or perform feats of strength without a test. Characters may use a Strength + Athletics test to affect heavier weights than their Strength ratings allow.

Lifting is all or nothing: if you fail the roll, nothing

happens. At the Storyteller's discretion, dragging an object may be easier than lifting it; increase the character's effective Strength by 1 in such a case.

Fire and Burning

Unless used as a weapon (such as in the case of a burning torch, incendiary rounds, or a flamethrower), fire deals Aggravated Health damage to a character based on the amount of their body exposed, as determined by the Storyteller. Having one's hand shoved into an open flame might deal one point of damage, while being engulfed in a roaring inferno would deal three or more per turn.

Intrusion

Intrusion covers breaking and entering, evading physical security devices, picking locks, cracking safes — and preventing others from doing the same. Intrusion pools almost always use Larceny as the Skill.

The Attribute in an intrusion pool depends on the precise task in the spotlight; picking a lock or dodging a laser sensor uses Dexterity + Larceny, while cracking a safe or bypassing an alarm circuit uses Intelligence + Larceny. Noticing a hidden camera requires Wits + Larceny; breaking a lock cleanly might use Strength + Larceny (and perhaps some supernatural support...).

Whatever the test, it needs to succeed on the first attempt against active security, or the intruder sets off the alarm. Most commercial buildings or large public facilities like museums, have Difficulty 4 or 5 security systems; bank vaults and secure facilities shelter behind higher Difficulties. A government building might have Difficulty 4 alarms and locks on the front door, but a Difficulty 6 secure wing, with a Difficulty 8 hazardous materials vault inside that. Some systems simply can't be cracked with low Larceny ratings; for example, Larceny 1 lets you pick a store-bought padlock but not defeat a keypad or crack a safe.

Setting up a security system uses Intelligence + Larceny. Add the margin from that roll to the Difficulty to penetrate the system and to the watchers' test to spot a sneaking attempt (see below).

Intrusion requires proper tools (lockpicks, circuit bridgers, etc.) to avoid a Difficulty penalty of -1 (improvised tools) or -2 (credit card and a bobby pin).

FEATS OF STRENGTH

Strength	Feats	Deadlift Weight (kg)
1	Crush a beer can	20 (Christmas tree, stop sign)
2	Break a wooden chair	45 (toilet)
3	Break down a wooden door	115 (manhole cover, empty coffin, refrigerator)
4	Break a wooden plank; break down a standard interior door	180 (full coffin, empty dumpster)
5	Break open a metal fire door; tear open a chain link fence or chained gate	250 (motorcycle)
6	Throw a motorcycle; snap handcuffs	360 (tall steel street lamp)
7	Flip over a small car; snap a padlock	410 (horse)
8	Break a lead pipe; punch through a brick wall	455 (telephone pole, grand piano)
9	Punch through concrete; break chains; rip open a car door	545 (tree trunk, small plane)
10	Rip open a steel pipe; bend an I-beam	680 (speedboat)
11	Overturn a car; punch through 2.5 cm thick sheet metal	910 (Predator drone)
12	Break a metal lamp post; throw a wrecking ball	1.3 metric tons (police helicopter, sports car)
13	Overturn an SUV; toss a sports car	1.8 metric tons (police car)
14	Overturn a bus; rip open a vault door	2.25 metric tons (empty shipping container; SUV, pickup truck)
15	Overturn a truck; toss an SUV	2.75 metric tons (Humvee)

At the Storyteller's discretion, characters may be able to use Intelligence + Technology to penetrate purely electronic security systems at +1 to the Difficulty. An Intelligence + Technology test is a prerequisite for such heist staples as tapping into the closed-circuit camera feed or hacking into smart building software.

Pursuit

Sooner or later, almost every chronicle will have some sort of pursuit. Hunters may find themselves running *to* or *from* the quarry, depending on how disastrously things have gone.

If the race pits two roughly equally matched characters (or vehicles), or the slower party has some countervailing advantage (helicopter overwatch, knowledge of the location), resolve the pursuit as a basic contest.

A vehicle chase uses Wits + Driving for its dice pool, given the importance of keeping the quarry (or pursuer) in sight.

Depending on the nature of a chase, many pursuits can benefit from teamwork if more than one character is chasing a target (or can plausibly distract a pursuer).

Storytellers who want more drama from a chase can run it as a conflict, where the combatants inflict damage on each other (representing things barged into or brief bursts of combat) using their pursuit pool. Any combatant may concede the chase at any time (allowing the quarry to escape, or the pursuer to catch up). Use the level of hazards in the environment as weapon damage.

Shadowing

One character shadows another by keeping them in sight, ideally without being noticed themselves. The pools used vary considerably with who knows what. So long as the shadower isn't spotted, use Wits + Awareness vs. the target's Resolve + Streetwise (representing normal precautions). If the quarry succeeds, the shadower(s) is spotted. If the shadower is discovered, but doesn't know this fact, use Wits + Stealth or Streetwise vs. Wits + Awareness to shake the surveillance. If everyone knows, the feat is no longer shadowing; it's now a pursuit!

Award bonus dice to the shadower in busy areas vs. an unaware target, but to the quarry instead, if they

know and are trying to shake off the tail. Award one additional dice in busy areas, or two additional dice in crowded areas or areas with many potential exits and blind spots (e.g., wooded parks, train stations, department stores).

Unless potential helpers are masters of disguise (or can somehow shapeshift to resemble the target), only the shadower's side benefits from teamwork. Vampires using Obfuscate, or other supernatural entities using their own powers, may not need to test at all to shadow mortals.

Sleight of Hand

Picking pockets, making a brush pass with a contact, or just plain shoplifting are sleight of hand feats just like card tricks or palming an item. They use Dexterity + Larceny vs. any watcher's Wits + the *greater* of Larceny or Awareness.

At the Storyteller's discretion, diversions and distractions, as well as crowds or darkness, can give the light-fingered character bonus dice.

Sneaking

A sneaking (or hiding) character pits their Dexterity + Stealth against a watching (or searching) character's

Wits + Awareness in a basic contest. Darkness, background noise or other distractions, or being downwind may add a die to the sneaker's roll; security devices, scanners, or superior vantage points may add dice to that of the watcher.

Like shadowing, vampires using Obfuscate may not have to make tests to sneak. Other special effects may come into play as well, such as the rough impression a Hunter's ability to Sense the Unnatural may give, or a werewolf's Gift that grants them enhanced alertness.

Surprise

Achieving surprise in a combat situation generally requires some sort of roll, such as Dexterity + Stealth vs. the best opposing Wits + Awareness. (Remember you can Take Half for large parties of Storyteller characters to speed up play.) This includes attacks from supernatural concealment effects such as Obfuscate.

Surprise can extend to non-combat and other narrative situations, as well. For example, a Hunter might wait to interrupt a quarry after it chooses a victim, but before it can feed.

If a character or cell surprises a target, the first attack or action should generally be made against a static Difficulty 1, allowing for devastating strikes, witty ambushes, or



simply having one's tools at the ready to meet the challenge before the challenge knows what hit it.

Swimming and Water Environments

Characters with one or more dots in Athletics can swim. To determine whether a character makes a long swim without being pulled off course by the current or drowning (or sinking, for vampires), roll Stamina + Athletics against a Difficulty set by the weather conditions.

Vampires caught in shallow water during the day take damage from sunlight as though they are under cloud cover.

Drowning

After a period of duress in water (or, uh, other liquids), players must roll Stamina + Resolve (Difficulty 2) for their characters to *not* start drowning. The Storyteller decides what a "period of duress" is, informed by the severity of circumstances, the violence of the current, the temperature of the liquid, etc.

They test again each period, increasing the Difficulty by 1 for each roll. On a failure, they begin drowning. One additional duress period after that, their lungs have filled with water and they drown. This is usually fatal to anything that breathes, though they may be revived (before death) with a Resolve + Medicine test at a Difficulty 3–5, depending on the time spent submerged.

Throwing Things

A character throwing a weapon at a target tests Dexterity + Athletics. For especially strong supernatural creatures, this may include things not usually considered weapons, like pieces of I-beam or cars. For Hunters (and hunters), this often includes Molotov cocktails or even military-grade throwables like grenades.

Social Feats

These systems cover tasks involving the three Social Attributes (Charisma, Manipulation, and Composure). In general, Storyteller characters react to the characters based on their actions.

Many players don't like having the dice dictate their character's response to a Storyteller character, and they often prefer playing a full social interaction rather than roll a basic contest. One easy rule of thumb here is that a roll is reasonable if it reflects a supernatural power's effect that deprives the character of their autonomy, but in "mundane" circumstances, the player's character is free to react as they wish.

STANDARD SOCIAL FEAT MODIFIERS

Attitude	Difficulty modifier
Loyal/Devoted	-1
Friendly/Weak	±0
Indifferent	+1
Suspicious	+2
Aggressive/Unfriendly	+3
Hostile/Violent	+5

Loyal/Devoted individuals may risk their careers, and possibly their lives, for you. They readily give any information they think will help you, whether requested or not, and may perform services such as watching captives, providing medical care, breaking down doors, or distracting the cops. They will follow your lead and agree to your plan with few questions asked, even if it seems risky.

Friendly/Weak individuals will not readily harm you, and they may try to prevent others from harming you. They will answer any questions you ask, if they seem reasonable or safe. They will recommend reliable service providers, speak up on your behalf, or give the occasional helpful tip. They are willing to be convinced of your plans, and they will sign on if the benefits are clear.

Indifferent individuals will not go out of their way to harm you without clear orders or benefit. They may answer some questions if politeness or profit beckon. They will not bestir themselves to help you without clear reason. Your plans strike them as risky and foolish, but they are unlikely to actively prevent you from

trying them as long as they can stay safely out of it.

Suspicious individuals suspect your intentions might be unwholesome, illegal, or otherwise dangerous, but they have no reason to harm you — *yet*. They respond with minimal courtesy or professionalism. They are unlikely to listen to your plans unless you show immediate reasons or benefits for doing so.

Aggressive/Unfriendly individuals will harm you if they think they can get away with it, keep a wary eye on you, and will egg others on to harm you. They will clam up in your presence, or they offer misleading answers to questions. They will give bad advice if they give advice at all. They will not help you, and they will oppose your plans, regardless of their merits, unless helping you is the only thing keeping them comparatively unharmed.

Hostile/Violent individuals will risk their careers, and possibly their lives, to hurt and possibly kill you. They will actively prevent others from giving you answers, help, or comfort of any kind. They may even help your enemies; they will certainly do everything possible to sabotage your plans, even if they cannot immediately torpedo them.

On a critical win, the target becomes more favorable by one attitude level for the remainder of the scene: e.g.,

Circumstance	Difficulty Modifier
Target is of higher rank, status, or power	+1 or higher
Target is of lower rank, status, or power	-1 or lower
Character offers valuable trade or favor payable in advance	-2
Character offers some significant motivation (such as a boon for vampires)	-1 or -2
Target's personal or political agenda, agrees with request (for example, Convictions for vampires)	-1 or -2
Request is easy, safe, or profitable	-1
Request is complex or risky	+2
Request is unknown, dangerous, or costly	+3 or more
Skill or specialty well chosen for the target (e.g. Subterfuge (Seduction) for someone on the make)	-1 or -2
Skill or specialty poorly chosen for the target (e.g., Intimidation for a berserk werewolf)	+1 or +2

a suspicious bouncer becomes indifferent. On a total failure, the target becomes less favorable by one attitude level for the remainder of the scene: e.g., that suspicious bouncer becomes unfriendly.

You can also modify the Difficulty of a Social test depending on the power differential between the parties, incentives offered, and the type and manner of the request.

Artistic Performance

When a character performs live before an audience, roll Charisma + Performance: The more successes, the greater the quality. Just as with artistic creation, above, always indicate the purpose behind the roll. On a total failure, the performance was a total disaster (and the performer may have new enemies they didn't have when the performance began).

Carousing

With a simple test of Charisma + Insight, you influence others to relax and have fun. Carousing encompasses showing a potential ally a good time, loosening an informant's tongue, and making instant drinking buddies who come to your aid when a brawl starts.

Carousing can represent any number of situations, from Vampires seeking vessels at the nightclub to an evening of Hunters schmoozing an org informer to some weird mage bacchanal prior to a powerful ritual.

Depending on the culture and people involved, individuals who can't or don't drink may lose one or two dice from this roll (or have to make a sleight-of-hand test to fake it), depending on how important sharing a beer or the equivalent is to the subject. This isn't a value judgment; it simply represents some cultures' and subcultures' expected social activities and the consequences of not observing them.

Credibility

Flashing a phony ID and brushing past the rope line, perpetrating a scam or con, presenting false credentials or fake ID, passing counterfeit artifacts, impersonating the authorities: Tests of credibility take many forms.

The scammer's player uses Manipulation + Subterfuge while the mark's player rolls Wits + Insight.

A roll might not even be necessary if failure isn't important, or a low static Difficulty can represent the mark being ultimately disinterested, like a security guard who cares more about watching the clock than controlling access to the business suites.

Superior fake documents and other forgeries add an additional 1–2 dice to the scammer's pool; clever hacks might do the same thing if the scam requires online backup.

Storytellers and players interested in running a long con can set a suitably impressive Difficulty and play out an extended test.

Fast-Talk

A fast-talker tries to obtain agreement from a target by deploying a barrage of half-truths and engaging nonsense. Fast-talk pools use Charisma + Subterfuge vs. the target's Composure + Insight.

Interrogation

Anyone can ask questions. With interrogation, the character asks questions and *has leverage*. Interrogating someone peacefully (Manipulation + Insight) involves asking strategic questions designed to reveal specific facts. Use a basic contest between the interrogator's pool and the victim's Wits + Composure.

Violent interrogation (Manipulation + Intimidation) involves torturing the victim's mind and/or body until they reveal what they know. The victim resists with Composure + Resolve. Regardless of the outcome of the contest or conflict round, torture damages the subject; they take one point of Aggravated damage for each point of their own Resolve. Physical torture damages Health; mental torture damages Willpower.

On a total failure by an interrogator using physical torture, the subject dies, or enters torpor (for vampires). Total failure on mental torture makes the subject incoherent for the foreseeable future and leaves them with long term mental health issues.

Two or more interrogators can use teamwork; this partnership works even if one interrogator uses Insight while another uses Intimidation (the classic "good cop/bad cop" ploy).

The extent and relevance of shared information are up to the Storyteller. Especially after torture, a subject often skews the details or invents extra facts based on what they think the interrogator wants to hear.

Torture is morally bankrupt behavior, just like in real life, and it leaves a mark on the perpetrator as well as the victim: Storytellers should feel free to increase despair if a Hunter resorts to these tactics

Intimidation

Intimidation has two effects passive and active,.

Intimidation's passive effect doesn't involve a test — it ambiently gives a character plenty of space, whether on a bus or in a bar. The higher their Intimidation rating, the wider the berth others give them.

Active intimidation works through subtle coercion or outright threat. Subtle coercion (Manipulation + Intimidation) uses a perceived threat: losing one's job, being arrested, pain and agony a few minutes or days later. This action is usually a quick contest against the target's Composure + Resolve. The loser backs down.

Blatant threats (Strength + Intimidation) begin there and can escalate to minor physical damage (biting off fingers, that sort of thing). This action is a contest against the target's Composure + Resolve or Strength + Intimidation (whichever is higher). The loser backs down; regardless of who loses, the character with the lower Strength takes the margin on the intimidation contest as Superficial damage to Health.

Oration

From a general's rousing speeches to a politician's slick double-talk, the capacity to sway the masses creates and destroys empires. When a character speaks to an audience, from a small board meeting to a large crowd, roll Charisma + Performance.

If the character has time to prepare the oration beforehand, the player may roll Intelligence + Insight to tailor the speech to the crowd (assuming they know relevant information about that crowd). Success on this test reduces the subsequent oration Difficulty by 1; a critical reduces it by 2. Failure has no effect, while a total failure increases the oration Difficulty by 1 as the character inserts a gaffe into the speech.

Seduction

The particular situation and style of a seduction determine the pool used. Negotiating a prime dance at a formal cotillion involves Composure + Etiquette. Picking someone up in a bar might start with Charisma + Insight, while picking them up at the gym may depend on Manipulation + Athletics. A coffee shop meet-cute could be Wits + Subterfuge. Whatever the situation, the Looks Merit almost always adds dice to the pool.

Some quarries are naturally given to seduction. Many vampires, for example, are master seducers, as their very sustenance often depends on coaxing potential prey into a physical liaison. Supernatural creatures often have the ability to augment social Traits with their powers, so should have Exceptional dice pools.

Like any other test or contest in the game, the Storyteller can abstract a seduction into a simple test of Charisma + Subterfuge or turn it into an ongoing epic subplot throughout the chronicle. Attraction and seduction provide plenty of dramatic possibilities.

Note that seduction implies some amount of sexuality and desire for intimacy of some kind with others. Some players may be uncomfortable with certain expressions of seduction or descriptions of amorous contact. Be sure to establish boundaries and maintain standards of respectful play. Each of the World of Darkness core rulebooks has appendices devoted to this kind of respectful play and more.

Combat and Conflict Options

World of Darkness games generally emphasize narrative flow over tactical detail, but some troupes prefer more granular combat and conflict systems. The following options add more decision-making and fine control in combat, as well as model different types of conflict using narrative prompts.

Additional Conflict Options

Conflict actions need not be straight attacks on the opposition. Most engagements involve a goal beyond eliminating all enemies, and there's no reason players should be forced to confront their opponents head-on when they can achieve their ends with other means. Consider the following action variants when engaged in a conflict.

Advance

Working directly toward the goal(s) of the conflict. This could be destroying evidence before the IAO goons arrest the cell, gathering influence in a housing project, hacking a security system before being discovered, etc. Depending on the conflict, a prior Maneuver (see below) might be required to advance effectively.

Advances are usually an extended test with the player rolling to accumulate as many wins as possible.

Advance isn't applicable to all conflicts, the prime example being combat, where there are no goals except hurting the opposition and/or getting the hell out of there.

Maneuver

This option involves attaining an advantaged position, either to take other actions at all, or to claim an advantage in doing so, such as flanking a foe, making sure one is alone with the object of their desire, gaining access to important people, finding cover from oncoming shots, etc.

A successful maneuver should result in one of these benefits:

A dice bonus to the next action. A 1–3 dice pool bonus is usually enough, perhaps depending on critical successes or on the margin achieved.

EXAMPLE:

A feint in melee, studying an opponent's weakness before delivering the perfect insult, or finding just the right tools for a Hunt

Gaining a superior position. Whether by misdirection, speed, or stealth, this allows the attacker to strike or otherwise act upon the opponent unopposed (see Surprise), though gaining the advantage might be very difficult or require accumulating enough successes on an extended test.

EXAMPLE:

Flanking someone's cover in a firefight, disengaging to return with a surprise attack, or working your way into someone's grace as a setup for betrayal

In some cases, a maneuver is required to make an attack or advance toward the goal in the first place. Only after a successful maneuver can the character attack the intended target or advance toward the goal.

EXAMPLE:

Finding the cell's Quarry during a city-wide conflict, arranging to be alone with a potential vessel in a conflict of seduction and intrigue, putting one's finances together to take over a company

Block

Actively opposing another character's actions. This could be by positioning one's character in front of an attacker, throwing distractions in the path of someone working to gather support, laying down suppressive fire, etc. When blocking, the player sets the result of the block roll as opposition to the action you're blocking. This might be used directly in a contest (see the dice systems section of the appropriate core rulebook) or might establish a Difficulty for someone else's attempt at an action, at the Storyteller's discretion.

Sometimes it is also possible to block someone's block. If this is the goal, test at the furthest link in the chain of blocks first, and if successful, the later block does not take place.

All-Out Attack

Sometimes a combatant wants to go apeshit, discarding safety in exchange for greater effect. In this case, the attacker receives a +1 damage bonus, but cannot defend against any attacks. If using a ranged weapon, this tactic also empties the weapon. This option may not be used with surprise. If the attack fails, anyone acting against the combatant gains one additional die to their pools the next turn.

All-Out Defense

The opposite of going apeshit. A character concentrating solely on their protection and nothing else (except,

perhaps, a minor action — see p. 18) gains a bonus die to all defense rolls for the turn. If the character has access to solid cover and can hide completely behind it, this advantage can make them impervious to ranged attacks, provided they aren't flanked (see Maneuvers, above).

Grappling

A combatant can attempt to grapple, hold, tackle, or otherwise restrain a foe by rolling Strength + Brawl. If they get more successes than their opponent, they do no damage but instead restrain the target, preventing them from moving and engaging other opponents, though the target can still act against the grappler as normal. In the next round, the grappler may engage their foe in a contest of Strength + Brawl. If the grappler wins, they can choose from the following options:

- Damage the foe based on their margin of successes, as a normal attack;
- Bite the foe (if appropriate to their supernatural creature type); or
- Hold them in place.
- If the grappled combatant wins, they escape and can move freely the next round.

Bite attacks against a grappled foe suffer no bite penalty to the attack roll.

Cover

Defending against ranged attacks is usually done with Dexterity + Athletics, representing the ability to keep moving and making oneself a hard target using any and all available cover.

Cover	Dice Modifier
No cover	-2
Concealment only (bushes, a small tree vs rifle-caliber bullets)	-1
Hard Cover (a car engine block, the corner of a concrete building)	+/- 0
Entrenchment (sandbags, military bunker)	+1S
Murder Hole (IFV firing slit)	+2

A stationary target lacks a defense pool, instead defending with a static Difficulty of 1.

Ranged Weapons in Close Combat

If engaged in hand-to-hand combat, the wielder of a firearm uses Strength + Firearms against the opponent's Brawl or Melee pool. The opponent doesn't receive a penalty for lacking cover. Instead, the firearm user suffers a -2 dice penalty if targeting someone outside the scuffle as well as a -2 penalty for firearms larger than a pistol.

Reloading and Tracking Ammunition

Combat systems in World of Darkness games generally don't bother with ammunition expenditure for small arms, but an attack test often represents more than a single shot, so it can be wise to require reloading after a single attack with revolvers and other small-capacity firearms, after two attacks with most automatic pistols and rifles, and after three attacks from 30+ cartridge magazines.

Reloading is a two-dice minor action for most weapons (assuming a revolver has a speed loader).

Called Shots

Combat generally assumes the combatants are trying to be as effective as possible. For more granularity, though, some troupes prefer combat that allows them to target specific hit locations.

A combatant may seek to direct their attacks at a specific part of their target in order to produce a result other than maximal physical trauma: shooting out the tires of a car, disarming an opponent, or putting a bullet in the leg of a fleeing informant. Called shots are also used when attempting decapitation or when trying to put a stake in the heart of a vampire.

To do so, the attacker declares their action and target before rolling the dice for their attack.

After the attacker tests, they subtract successes; hitting a specific location is not just harder, it also makes achieving a safe center-of-mass hit less likely. Usually, the modifier is -2 successes, though the Storyteller can modify this number up or down depending on the nature of the target. Hitting the tires of a car might incur a -1 penalty, while piercing the fuel line of a plane taking off is done at -4.

The exact effect of a called shot is up to the Storyteller, but it should not simply be more damage, as that is the

assumed purpose of a normal attack. Instead, called shots are more likely to aim for less damage, going for a non-lethal incapacitation at the expense of effectiveness: inability to run and flee, flat tires, pierced fuel lines, etc.

Crippling Injuries

The Severe Injury table allows for additional effects from extreme Health damage. After taking damage while Impaired, roll a d10 on the Severe Injury table, adding the number of Aggravated damage currently on the track to the roll. This result can lead to further dice pool penalties (or even instant death), tracked independently from the abstract damage on the Health tracker.

Aggravated Damage + Roll	Severe Injury
1–6	Stunned: Spend 1 point of Willpower or lose a turn.
7–8	Severe head trauma: Make Physical rolls at -1; Mental rolls at -2
9–10	Broken limb or joint: Make rolls at -3 when using the affected limb, <i>or</i> Blinded: Make vision-related rolls (including combat) at -3 Storyteller decides which makes most sense for this combat
11	Massive wound: Make all rolls at -2, add +1 to all additional damage suffered
12	Crippled: Same effects as Broken, but limb is lost or mangled beyond use
13+	Death or appropriate incapacitation (torpor for a vampire, etc.)

Minor Actions

Some actions might not warrant a full exchange but are still too consequential to justify being done for free. These shouldn't be actions that require a roll or that might otherwise be opposed in some way. Minor actions subtract dice from your character's main action, and the Storyteller might put a cap on how many are possible in one exchange. Readyng a weapon, handling equipment, moving more than a few steps, running an errand, and typing in a password might all be examples

of minor actions, depending on the scale of the conflict.

A character who wants to perform only minor actions in a turn may do so, with the Storyteller setting a cap on how many are possible in a turn.

Movement in Conflicts

Movement in World of Darkness stories is often abstracted, but it can nevertheless be a significant part of dramatic conflict. Perhaps a frenzied werewolf is trying to close with a ranged attacker, a skulking vampire attempts to flank an unknowing victim, or the conflict is very mobile, taking place all over the entire city.

Generally, handle movement beyond the immediate as Minor Actions, but if the movement is significantly opposed, it can also be handled as a Maneuver.

If necessary, the Storyteller can usually provide a simple map of the conflict. In some conflicts, the troupe's Relationship Map might even become an excellent conflict map!

One-Roll Conflicts

A conflict need not necessarily be resolved as a “zoomed in” series of exchanges as in the basic rules. It can also be resolved in a more “zoomed out” manner, especially if it holds less potential for drama or involves fewer players. (Or if it involves too many actors to turn into a meaningful conflict!) One-roll conflicts can resolve any sort of conflict, from a relentless brawl to a night of one-upping another cell's stories of danger and action.

Simply set a difficulty for the opposition based on its power. Each player participating in the conflict then makes one roll of a conflict dice pool, without Willpower re-rolls or Traits specific to their supernatural creature type, at the set Difficulty. The opposition doesn't roll. The more players' characters who win, the better the results. If the majority of the players' characters win, the opposition might for example break, fall down wounded, storm off in a fit of pique, surrender, or whatever else makes dramatic sense.

Sample Difficulties

The opposition is significantly weaker or the goal is simple to achieve: Difficulty 2

Both parties are equally matched or the goal is a significant challenge: Difficulty 4

The opposition is much stronger or the goal is extremely hard to reach: Difficulty 6

Adjust the Difficulty by 1 to the side with the advantage in supernatural might.

Adjust the Difficulty by 1 to the side that has the advantage of position, preparation, or surprise.

Each character then takes (Health or Willpower as appropriate) damage equal to the difference between their successes and *twice* the Difficulty. This damage can not be mitigated by armor or supernatural means. The nature of the damage depends on the opposition and the weapons they are using — well-armed Coalition agents often cause Aggravated damage, for example. Do not halve Superficial damage in this case. ■



Chapter 2:

50 WITNESSES

Housekeeper/Janitor

Names: Thomas/Matti/Loretta Wolff

Who they are: A person in their late 20s, carrying a broom or other cleaning supplies. They're cooperative.

What they saw: A strange splatter of blood on the ground in/outside of where they are employed.

Photographer

Names: Elijah/Trinity/Ruth Fraser

Who they are: A dark haired individual in a gray hoodie with a camera strap around their neck that looks more expensive than their clothing.

What they saw: A suspicious person through their camera lens while taking pictures of the area. They attempt to show you a photo, but it's blurry.

Private school student

Names: Hajime/Satsuki/Chiaki Inaba

Who they are: A teenager in a local private school's uniform. They're uninterested in being here or in what's going on.

What they saw: A strange shadow dart into a nearby alleyway.

Trust fund teenager

Names: Andrew/Ashton/Valerie Hayes

Who they are: A well-dressed and apathetic young adult who will throw any amount of money at someone to get their way.

What they saw: They almost stepped on broken glass. People in this city should really clean up after themselves.

Lawyer

Names: Felix/Bailey/Matilda Palmer

Who they are: A tired looking person in a rumpled suit, chasing ambulances for their next paying job.

What they saw: Someone that wasn't human, but when they blinked the person was gone. They chalked it up to being tired.

Police officer

Names: Jing/Chen/Liling Xiao

Who they are: An off duty uniformed officer, incredibly annoyed they're without their badge and gun.

What they saw: A crime committed nearby; they're frustrated they couldn't do anything about it themselves.

Skateboarder

Names: Payam/Parvin/Elaheh Latifi

Who they are: A teenager holding a skateboard and an iced coffee, wearing a jean jacket covered in patches. One of the patches says "SK8 life".

What they saw: Everyone they skated with that day felt like they were being watched, but couldn't figure out who or what was following them.

Emo

Names: Mikayel/Nairi/Sofi Najarian

Who they are: Wearing a band tee and ripped black jeans. They want to talk about what they saw, but their companion disapproves.

What they saw: A body nearby, but when they went to get someone, it vanished. Their friend insists they're making it all up.

Painter

Names: Valya/Danya/Yelena Levin

Who they are: Eccentric, but kind. Their clothing and the sketchbook they carry are splattered with paint.

What they saw: Something inhuman but fascinating, which they're eager to paint. They provide detail, with some artistic license.

Gamer

Names: Jonathan/Alex/Felicity Meyers

Who they are: A teen with dyed bright red hair and glasses, over the ear headphones around their neck, and all their attention on a cellphone game.

What they saw: Something shoved by them, making them lose the level they were playing. They're more upset about losing the game than anything else that happened.

Bartender

Names: Vance/River/Dawn Werner

Who they are: A tall, intimidating person wearing slacks and a button down.

What they saw: A few patrons complained about a strange figure at the back of the bar, although they didn't see anything themselves.

College student

Names: James/Jay/Olive Harper

Who they are: A person in their early twenties, wearing a shirt with the logo of a nearby university. More concerned with their assignments than what happened.

What they saw: A scuffle on campus, one of the people involved had their arm snapped like a twig.

Journalist

Names: Everett/Winter/Marigold Lewis

Who they are: Tired, overworked, and scribbling in a notebook about what they saw. They won't give information away, but they'll trade it for more answers.

What they saw: Someone slip into a manhole in the middle of a busy street. They flipped the cover off like it was nothing, and climbed on in.

Banker

Names: Samuel/Lee/Amy Vinke

Who they are: A person with dark hair, glasses, and a very nice suit. They're composed and professional.

What they saw: Someone tried to open a bank account with an exorbitant amount of money. When they came out to meet the new client, they were not there and the receptionist had no recollection of the exchange.

Tour guide

Names: Hasan/Nour/Maya Mangal

Who they are: Sporting a fanny pack full of pamphlets and a neon orange vest with light reflective strips, they're incredibly upbeat and knowledgeable about local history.

What they saw: A location on their tour route isn't there anymore. It's not even on the map.



Security guard

Names: Jackson/Sam/Rebecca Hoffman

Who they are: Tall, imposing in their uniform, but friendly. Easy to get along with.

What they saw: Someone loitering just outside their building for nearly their whole shift, but never close enough to justify speaking to them.

Basketball player

Names: Kevin/Eun-Soo/Ji-Yu Seong

Who they are: A very tall young adult wearing basketball shorts and expensive looking sneakers, sitting on a bench while a basketball game is going on.

What they saw: Someone watching their pickup game from the shadow of a tree. They made the players uncomfortable until they left.

Middle manager

Names: Yinuo/Ming/Xia Su

Who they are: Well-dressed and shouting into their cell phone, their conversation is easy to follow even without the other side of it.

What they saw: One of their employees is missing, and it's jeopardizing a major project.

Gymnast

Names: Ramiro/Paz/Alejandra Hernández

Who they are: An athletic brunette digging through a gym bag, very concerned.

What they saw: Their gym bag's lighter than it was: they think it's been tampered with, or something's been stolen.

Doctor

Names: Chesmu/Mika/Angeni Tsosie

Who they are: A warm, kind person in casual clothes, currently distraught.

What they saw: Someone had a heart attack out of nowhere, right there on the street. They died. It was horrifying.

Chess player

Names: Max Lampinen/Toni/Aurora Peltonen

Who they are: Warmly dressed, staring absently at a half-finished game of chess set up on a portable board.

What they saw: Their chess partner was rude and short-tempered, and left during their game. They have no idea what's wrong.

Private investigator

Names: Jason/Vic / Kitty Robbins

Who they are: A person with dyed green hair, a black leather jacket, and brand new combat boots.

What they saw: The target they were following did some really sadistic shit. It was so nasty, they're considering going to the police with it.

Librarian

Names: Jonah/Avery/Willow Shaw

Who they are: A short, middle-aged person who wears their grey hair well.

What they saw: Someone stole several books on mythology and ancient religion from the library, setting off the anti-theft alarm as they raced out.

Guitar player

Names: Manish/Jas/Asha Chowdhury

Who they are: A person playing guitar, with an open case full of change and dollar bills sitting next to them. The music isn't fantastic.

What they saw: A screaming fight between a couple across the street. It ended when one of them stormed away, followed quickly by the other.

History professor

Names: Asato/Misao/Yuzuki Takata

Who they are: A person in their mid-60s, who takes good care of themselves, wearing slacks and a tweed jacket.

What they saw: One of their students has stopped coming to class. The person was enthusiastic, and fascinated by obscure mythology.

Unhoused person

Names: Riley/Chase/Ariel Casper

Who they are: A quiet person in a plain shirt and jeans on the side of the road with a very friendly dog that wags its tail at everyone that walks past.

What they saw: A large group of people were acting strange: too quiet for a group. Their dog was very afraid of the group.

Bookworm

Names: Tate/Ashley/Veronica Ricci

Who they are: A person soaked in muddy water, wearing snapped glasses, trying to salvage their waterlogged paperback book.

What they saw: Someone running by shoved them into a puddle and didn't stop to help when they fell. The person was huge.

Mechanic

Names: David/Angel/Isabel Serrao

Who they are: A strong-looking person in a well-worn garage jumpsuit.

What they saw: The entire backseat of the car they're working on is soaked with blood.

Tourist

Names: Luca/Jules/Carmen Flores

Who they are: A middle aged person with three bored teenage children, looking for help finding a nearby tourist destination.

What they saw: The last person they asked for help warned them to stay the hell away from the place they're looking for.

ER nurse

Names: Krish/Kavi/ Kiaan Malik

Who they are: A nurse still in their scrubs, just off of a very long shift.

What they saw: A DOA patient with the strangest wounds they've ever seen.

Florist

Names: Connor/Shea/Siobhan O'Donoghue

Who they are: A sweet and very pretty person with long, pulled back hair, wearing a green apron with some clippers in the front pocket.

What they saw: Half the flowers in the shop wilting as a customer passed near them.

Jogger

Names: Dylan/Cameron/Wendy Nguyen

Who they are: A person in their mid-30s wearing sweatpants and a tank top, listening to music through their headphones as they jog down the street.

What they saw: Several of the other runners on their usual route haven't shown up for a couple of days. One secluded section of path gives them bad vibes.

Chef

Names: Basir/Zain/Hanan Shadid

Who they are: Still in an unbuttoned chef's jacket with a plain black shirt underneath. Short-tempered and intimidating.

What they saw: A guest reserved a large table, ordered a full meal for every seat, then sat for several hours alone, talking animatedly. None of the food was touched by the time they left.

Juice barista

Names: Kalani/Pali/Makani Kekoa

Who they are: An overworked teenager with a forced smile wearing a bright pink visor and matching shirt for a local juice bar.

What they saw: about a customer asked what could and couldn't be juiced, and was deeply disappointed to learn the ingredients were all fruits and vegetables. They left without buying anything.

Stoner

Names: Seo-Jun/Skye/April Bin

Who they are: A slender person with blue and green dreadlocks, people-watching as they ride their high.

What they saw: A super high-strung person who came through earlier. He had a weird aura.

Parent

Names: Mark Salei / Anastasia Douhal

Who they are: An exhausted young parent being dragged along by their child who seems to be about 5 years old. Their child is wearing a child leash backpack that they are desperately trying to keep ahold of.

What they saw: They tell you that the tv has been on in their neighbor's apartment at full volume for the past week straight, and the landlord refuses to do anything about it despite the noise issue and their genuine concern for their neighbor.

Cosplayer

Names: Tavon/Tay/Talisa Cook

Who they are: A teenager dressed like a popular anime character with a group of similarly dressed friends, giggly and loud.

What they saw: A creeper tried to buy some of their costumes and props off them, like they were trying to disguise themselves.

Model

Names: Victor/Mio/Emelie Dahlberg

Who they are: A tall person with and unforgettable features. Down to earth and helpful.

What they saw: While reviewing photos from today's shoot, their photographer saw something upsetting and left immediately. They're worried.

Cyclist

Names: Chen Zi / Zhang Lanmei

Who they are: A person in high-end biking gear, trying to fix a damaged bicycle.

What they saw: A person stepped out into the street, causing them to swerve and crash their bike. The person didn't even seem to notice.

Cheerleader

Names: Huw/Seren/Catrin Davies

Who they are: A teenager in a cheerleading uniform with a hoodie tied around their waist.

What they saw: Throughout practice, the only time their coach cared what was happening is when a girl fell and cut her hand. He wasn't concerned, more fascinated.

Executive assistant

Names: Giovanni/Celeste/Laura Moretti

Who they are: A fashionably dressed person cleaning coffee off their top and the corporate ID around their neck.

What they saw: A car crashed directly into the corner of a building, right next to them. They saw the driver get out and walk away before the ambulance arrived.

Waiter

Names: Gavin/H./Rae Richards

Who they are: An irritated person hiding their uniform under a hoodie as they sneak a smoke break.

What they saw: A group of teenagers made a huge mess of the restaurant. The waiter deals with awful customers every day, but this bunch were weirdly intimidating.

Street performer

Names: Bernie/Rainbow/Caitlyn Haas

Who they are: A heavyset person in bright clothes and face paint, juggling bowling pins.

What they saw: Someone came by and dropped a hundred-dollar bill in their bucket, but they never saw their face. The money stinks of sulfur.

Coffee shop owner

Names: Amir/Ferdi/Purnama Hadi

Who they are: An energetic person in their late twenties, who smells of coffee and baked goods.

What they saw: A customer's toddler screamed for an hour straight. When they asked the child's mom to calm them down, she claimed to be there alone.

Rideshare driver

Names: Basil/Sage/Rosie Moore

Who they are: A person in their twenties, muttering sullenly at their rideshare app.

What they saw: Their last passenger stunk up the car like a rotting corpse.

Garbage collector

Names: Jacob/Stretch/Gabbie Wallace

Who they are: An upbeat, talkative person wearing a bright orange reflective jacket and work boots.

What they saw: A Weird things in this street's garbage. A drivers license, a bunch of purses. A bone.

Pharmacy tech

Names: Shaun/Kai/Laila Booker

Who they are: An efficient person with thick glasses, box braids, and a video game shirt under their white coat.

What they saw: A sudden increase in the number of people asking for something to help them sleep.

Conspiracy theorist

Names: Mason/JJ/Zoe Hua

Who they are: A young adult wearing a baseball cap and a t-shirt featuring the name of their podcast, .

What they saw: Ghosts. They're everywhere. There's a trick to telling them apart from the living.

Gardener

Names: Kentoroabasi/Sol/Ugoulo Njoku

Who they are: A middle aged person with long dark hair pulled back into a ponytail, carrying gardening tools.

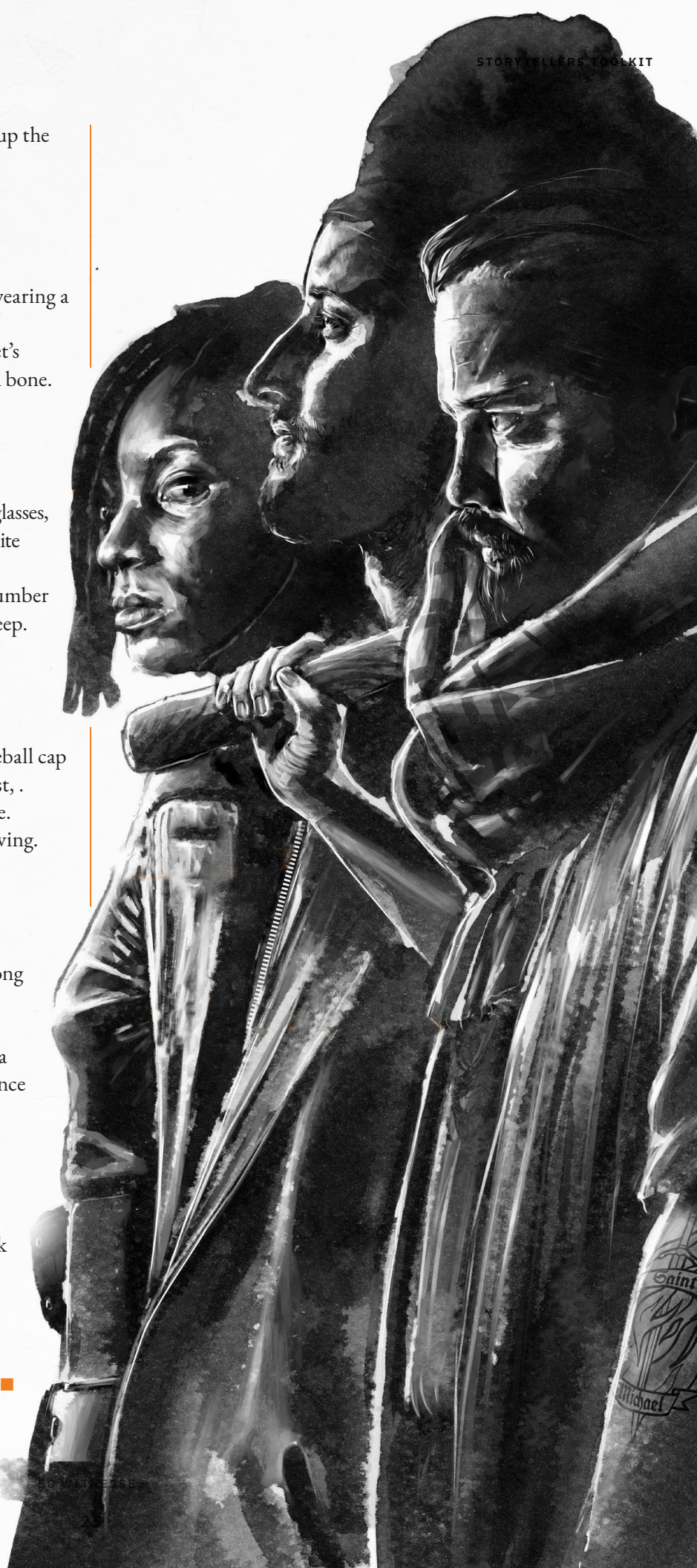
What they saw: A massive, red-eyed dog in a neighboring garden nearly jumped a six-foot fence to get to them.

Fast food cashier

Names: Nicholas/Morgan/Collette West

Who they are: A teenager stuffing their work shirt into a backpack as they rush to leave after their shift.

What they saw: A drive-thru customer ordered \$800 worth of food, filled up their otherwise completely empty car with the bags. ■



Chapter 3:

WHISPERS ON

THE WIND

A Starter Story

“The memory of you emerges from the night around me.
The river mingles its stubborn lament with the sea.”
— Pablo Neruda, *A Song of Despair*

Something is leaving unconscious victims scattered across the coast near a New England town. The hunters must discover what’s real, what’s myth and what can be done to stop the monster.

The Hunt

“Whispers on the Wind” is a vampire hunt for a new cell of Hunters. The Hunters arrive at the location, discover clues, sort real leads from false ones, and finally confront the Quarry. It’s built to be played in 2–3 hours to introduce players to the World of Darkness. It can be used to kick off a **Hunter: The Reckoning** chronicle or stand alone as a single-session story.

The cell arrives in the small coastal city of Norwalk, Connecticut. They’re drawn there by a series of attacks on residents that leave the victims in listless, coma-like states. The Quarry finds her victims by stalking her old haunts in the city, uses

her unnatural powers to lull people into a waking dream-like state and leaves them on Calf Pasture Beach. The initial clue offers different theories as to what The Quarry is, ranging from a ghost haunting its hometown to an immortal vampire. As they investigate leads, the cell narrows down the possibilities and learns how to deal with the vampire they’re facing. The story begins with three avenues of investigation for the cell: observing the victims, studying the location where the victims have been found, or researching local legends about supernatural folklore.

The six victims are in Norwalk Hospital. Five lie in hospital beds, unable to awaken. The victims mutter cryptic phrases while languishing in this strange condition. The first victim, a woman named Louise Wiedlyn, only recently regained consciousness. She can identify The Quarry but the Hunters must get past the police and press attention to question her. If they do, they learn the attacker resembles a dead rock star named Delilah Benes and

the other victims are repeating her song lyrics in their dream-like state.

Local legends claim that Benes haunts a local music venue named Chatterley Hall, where she played the gig that launched her career. The owners capitalize on her fame by offering spooky tours and telling stories of seeing Delilah's ghost. Their accounts don't hold up to scrutiny but the venue owner is a font of knowledge about Delilah. If the Hunters build a rapport with him, his personal information can point the cell to the local lighthouse where Delilah is making her nest.

The Quarry

Delilah Benes is a pop culture archetype: a musician who died before they could reach their prime. She released three albums in the early 90's boom of singer songwriters like Tori Amos and Liz Phair. Her look combined classic elements of grunge fashion like dark red hair and flannel shirts while adding in elements of goth culture like choker necklaces and black lipstick. She died in a car accident while on tour for her third album. Her albums, *Widdershins* (1991), *Flowers For Lilith* (1992) and *A Darkened Room* (1995), built up a cult following that persists to this day thanks to a mix of her bright voice and compelling melodies clashing with her psychedelic guitar and chilly lyrics. Fans often come to her hometown of Norwalk, Connecticut to visit locations mentioned in her music and ones that marked milestones in her career.

Delilah's first album caught the ear of a vampire who claims to have fell in love with her music and wished to preserve it. Delilah was turned during the making of her second album. Some of its lyrics subtly referred to vampires in New Haven, Connecticut. This caused tensions with her maker that were reflected in the angry, frustrated tone — and additional references to Connecticut vampires, much less subtle than the previous ones, in *A Darkened Room*. Delilah found herself on the outs with the vampires of New Haven, barely surviving attacks from her maker's rivals.

While she recovered from those attacks, Delilah rested in an unnatural slumber from which she recently awakened. She's still adjusting to the modern world

and is trying not to draw attention to herself. She takes refuge during the day in the Sheffield Island Lighthouse and travels to the mainland at night to feed and learn about the twenty-first century. She's still afraid her maker or their enemies might come for her but she also realizes she needs to build a nest if she wants to continue her existence.



A CHANGE OF SCENERY

Although this story is built as an introduction that brings a cell of Hunters together on the American East Coast, it can be used in different ways with a little bit of modification. It could easily be a part of a chronicle of characters wandering the country who are helping people and hunting things. The story can also be moved to any small city or town near a body of water. Delilah could take up residence in any building that's remote and has historical significance. It could be another lighthouse, a ship, a bed and breakfast or even a castle. The key component to the story is that she's slowly building a nest in her own hometown under the cover of conflicting rumors.

Complicating Factors

Delilah's careful not to kill anyone despite her thirst for blood but it's only a matter of time before she makes a mistake. Remorse could drive her to feed someone she hurts some of her blood, turning them into either a ghoul or a new vampire depending on their condition. (See the entry on Ghouls on p. 272 of the **Hunter: The Reckoning** core book for more information.)

The Danger the Hunters face manifests as Delilah's actions. When it goes up, it reflects a victim being turned into a ghoul who is hopelessly devoted to her. These servants protect her in the final confrontation and do their best to make sure Delilah escapes Norwalk to set up a nest elsewhere. If the Danger level reaches 5, Delilah chooses one of her victims to join her in unlife, so the cell must deal with two vampires and their circle of ghouls. (See the entry on Vampires on p. 169 of the **Hunter: The Reckoning** core book for more information on the new vampire's powers and the discussion located under **And You, Burner?** for selecting a beloved SPC for Delilah to tragically turn.)

The Storyteller chooses how explicitly to explain this escalation to the players. We recommend making it clear when Danger increases, so the players know they've got an increasingly risky challenge ahead. But some tables might not want awareness of Danger to influence their

character decisions. It's a question each Storyteller must answer: do the players want a building sense of dread or a vicious surprise when they face Delilah in her nest?

Red Flags

"Whispers On The Wind" can kick off a chronicle, serve as an interlude between grand storylines, or work as a one shot. Make sure to discuss what sort of chronicle you have in mind with your players during Session Zero but don't be afraid to adapt if they decide they want to keep playing the characters or if some interesting storylines spin out of where you take this story.

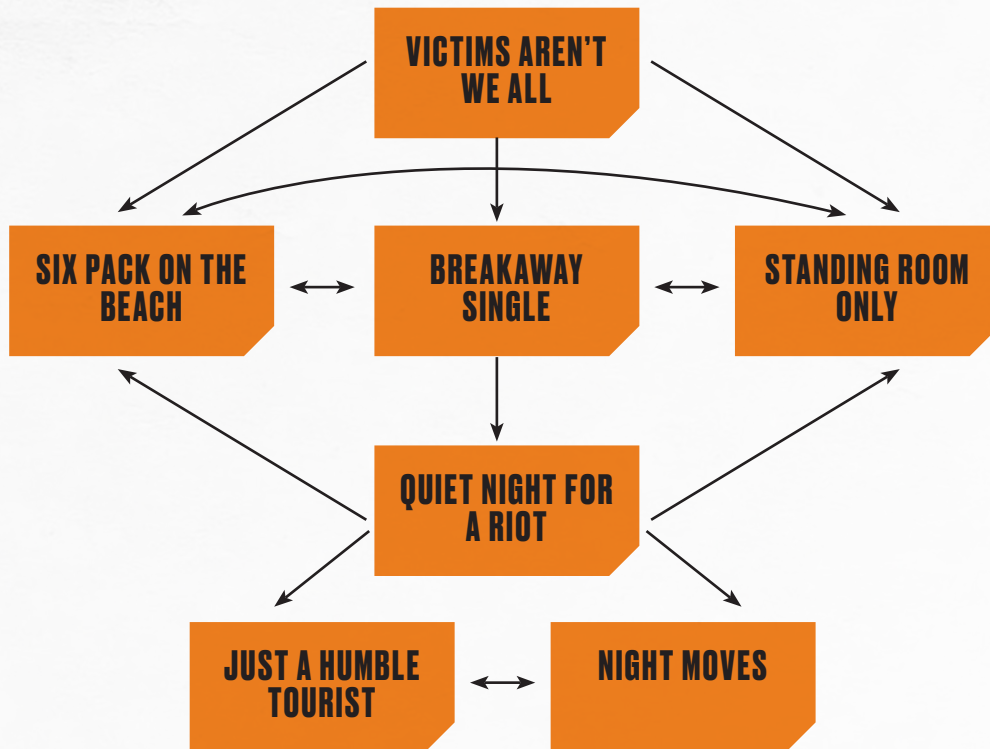
For a quick kickoff or a convention, the hook is very simple. A mutual contact, a retired Hunter called "Mister Boone", contacts the Hunters about the strange happenings in Norwalk. Boone says they are sending "like minded colleagues" to Norwalk, Connecticut to investigate the case. They are to meet at Norwalk Hospital in the hospital reception area at noon. Each Hunter is requested to wear something bright orange so they can recognize each other. Alternatively, have the Hunters start as a pre-existing cell with Mister Boone as a group contact. Boone gives the hunters the names of the patients and a few news stories that give them the basics of the case: six people found around Norwalk in strange comas currently residing at Norwalk Hospital.

Storytellers who prefer a slower but more organic introduction might want to offer connections to the case based on each Hunter's Creed or background. Even if you want to keep the intro short, use this information as the results of research before reaching Norwalk, to add context to the clues the Hunters find, or hints to keep things moving forward if the players get stumped. These clues aren't exclusive to the highlighted Creed: if one of them fits a Hunter, use it no matter what they believe.

Entrepreneurial Hunters are aware of the cottage industry around Delilah's supernatural connections. The heart of that industry is here in Norwalk. Hardcore fans make pilgrimages to sites referred to in her music. The most popular are Chatterley Hall, mentioned in *'Tis A Pity* off the album *Widdershins* and Sheffield Island, which is mentioned in *Siren Sings The Blues* from *Flowers For Lilith*.

Martial Hunters know New England was a hotbed of Hunter activity 25 years ago. The survivors tell

Whispers on the Wind Story Map



stories of vampires, werewolves, wizards, ghosts and all sorts of strange things they don't have names for. Delilah could be any of those things, or something new. It's possible that whatever is in Norwalk is hiding from those decades old battles and slowly returning to power. Better take it out before it reaches full strength.

Dreams plague the members of the **Faithful** Creed. Dreams full of bad omens like dark towers, seas of blood and shrieking witches. Just when it looks the worst, the hunter dreams of shining sunlight streaking out from a beacon, striking the witches and destroying them. The Hunter is atop the beacon directing the light with their hands. But when the monsters are destroyed, a hole in their hand remains. It starts to bleed just as they wake up with a throbbing pain in their palm.

The thing that keeps the **Inquisitive** up at night is that there's no pattern to the victims. Mortal serial attackers have a motive, preferred traits, or at least a pattern to where they strike. A lot of other things don't make sense. No drugs in the body? No obvious injuries? No response to stimulation to wake them up?

To any Hunters plugged into the **Underground**,

Norwalk isn't worth much. There's a little vice for the tourists and a little money laundering through the small-town gift shops for the syndicates, but that describes most towns up and down the coast. One of the harmless ways locals fleece tourists are local legends about the haunting of Chatterley Hall. Most people think that it's just a way to sell haunted tours and glow in the dark merch. But this Hunter knows a few folks from the local music scene who swear the stories are true and anyone still around from those days will have a story that can't be written off as a gift.

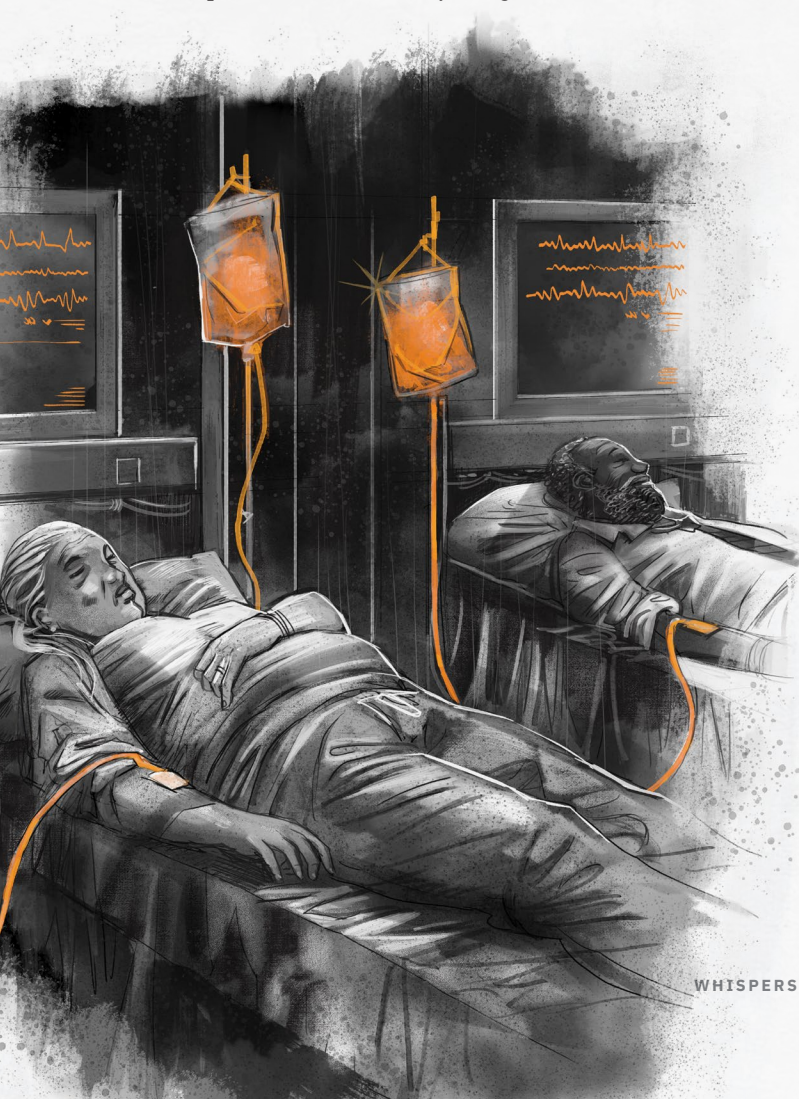
Storytellers using this in an already running chronicle can insert moments that foreshadow this hunt in earlier stories. Perhaps an SPC is a huge fan of Delilah's music. Maybe a contact just got back from investigating the Chatterley Hall hauntings for their next podcast. The Hunters might see news stories or viral social media comments about the spate of strange attacks in Norwalk Beach. There might even be clues in the lair of another quarry that show Delilah might still be alive. If the Hunters follow the thread to Norwalk Beach on their own without someone handing out objectives, so much the better.

Part One: A Dream Forever Bleeding

The Hunters get the preliminary information they need about the coma victims and court a potential ally at the local hospital.

Victims, Aren't We All?

Norwalk Hospital, located near Hospital Hill, is the main care facility in the city. It also serves as a teaching hospital connected to Ivy League schools like Yale. It's



a modern facility that serves the city and many small towns beyond. The buildings are gleaming blocks of big glass windows and cold white floors, buzzing with the thrum of expensive equipment. The victims have been brought here for observation. The phenomena is still relatively new and while a few doctors have begun studies, little real progress has been made. All the victims are in a stable condition and the staff keep the families informed of any changes.

Between the students and the staff, getting inside the facility without being noticed is easy. Sneaking past security requires a Dexterity + Stealth test (Difficulty 2). If they choose to talk their way inside, make a Manipulation + Subterfuge test (Difficulty of 2). Failure doesn't keep the Hunters out. They still get to see the victims and gather clues, but they run afoul of **Hospital Security 2** (see pg. 166 of **Hunter: The Reckoning** for more details) on the way out of the building. How they deal with these security guards will color any interactions they will have with law enforcement during their time in Norwalk.

The person most willing to talk to the Hunters about the victims is nurse Vivian Melrose. She's small, round, and dark skinned with a lanyard around her neck heavy with keys, pins and her security cards. As a senior nurse, Vivian knows the building like an old friend. Hunters asking questions at the hospital eventually come to her attention, and everyone who works there knows to send people asking about these particular patients to Vivian. She listens to whatever cover story the Hunters have concocted, pauses long enough to make them sweat, then lets them see the victims. So long as they seem like they're trying to help, she appreciates the assistance. The police haven't been much help and she doesn't have a lot of time to investigate on her own.

Here are some common questions the Hunters might ask and the answers Vivian will give. Unless the Hunters are extra belligerent, Vivian gives this information freely without any tests. If the Storyteller has copied or printed out the handwritten list found near this section, Vivian gives it to the players as they talk.

HOW LONG HAS THIS BEEN GOING ON?

The first girl was found at Calf Pasture Beach in the morning, two months ago. She was unresponsive but her vitals were stable. Honestly, the police weren't sure what

to do with her so they brought her here. The others have all been brought here since. It's about a week between cases, sometimes it's longer, sometimes it's shorter.

ARE THERE ANY SIGNS OF AN ATTACK OR VIOLENCE TOWARD THE VICTIMS?

Nothing external. A few of them had some bruising but that could easily be from falling over and passing out. Some of the victims were carefully laid on a bench or placed. Others were found face down in the sand or dumped in a patch of high grass. It's like something just cast a spell on them and they fell asleep.

Anyone making an Intelligence + Occult test (Difficulty 2) makes the connection that the closeness of the beach and the deep sleep might mean a water creature like a siren.

DO YOU HAVE ANY GUESSES WHAT THE MEDICAL ISSUE IS?

Not really. Sometimes when they come in they have irregular heartbeats or shallow breathing. It usually flattens out over the next day or two. We have them hooked up to an IV drip and a catheter to keep their bodies circulating.

Anyone making an Intelligence + Medicine test (Difficulty 2) recognizes the symptoms she mentions as possible indications of anemia or massive blood loss.

IS THERE ANYTHING THAT CONNECTS THEM?

Detective Arroyo asked me the same thing. I teased him about doing his job for him and I think he got a little mad at me. Hannah Walker is a 43-year-old truck driver. Carl Washburn is a 83-year-old retiree. Andrea Benjamin is a librarian. Louise Weidlyn is a college student. Joe Anderson sells cars. Michelle Pendzich plays in a band. I don't have time to go into more detail but it seems pretty random to me.

HAVE YOU TRIED WAKING THEM UP?

It's dangerous to meddle with patients in this state. The shock of waking up could cause them to go into shock or worse. We've tried some very light attempts to stimulate the patients but the doctors stopped after Louise woke up. They figure the rest will probably come out of it too.

CLUES WANT TO BE FOUND

The key to designing a good investigation is keeping it moving forward. Keeping vital information locked behind dice rolls slows down the pace of a session and frustrates players. Players should still get to exercise those dots in Investigation, however, to find additional information that can put clues into context. Failure on these rolls should still provide a limited amount of information, along with adding complications such as incorrect information that obscures the truth or unexpected pressure from outside sources. That said, important clues are presented multiple times throughout this story. That structure is intentional. We want players to figure out what the Quarry is sooner rather than later so they can get to the hunt.

Vivian personally put the patients under her care and placed them on her floor of the building. She calls the section "Quiet Time" and asks visitors to be mindful of their noise level. The patients are sequestered in three rooms, each with two beds. The victims are hooked up to monitoring equipment. Their vital signs are stable but nothing brings them out of their unconscious state.

LOUISE WIEDLYN, 22 -

Admitted two months ago, Discharged yesterday

HANNAH WALKER, 43 - Admitted five weeks ago

CARL WASHBURN, 83 - Admitted a month ago

ANDREA BENJAMIN, 57 - Admitted 25 days ago

JOE ANDERSON, 38 - Admitted 20 days ago

MICHELLE PENDZICH, 26 - Admitted 10 days ago

STRANGE PHRASES:

the circles are guarding the lamppost
no triangles can fly to the station they
are afraid of the circles
my dogs hang the piggy trotters

DID ANY OF THEM WAKE UP ON THEIR OWN?

Louise Wiedlyn came around about two days ago. She was disorientated, of course, but the last thing she remembered was deciding to walk home from a concert at Chatterley Hall.

WHAT IS CHATTERLEY HALL?

I can't believe that place is still around. It was a rock club back when I was in high school! I tried sneaking in there to see Delilah Benes but I lost my nerve. Felt too much guilt over buying a fake ID.

Anyone making an Intelligence + Occult test (Difficulty 3) recognizes Delilah Benes as a dead musician whose fan base has cultivated a legend about her ghost haunting locations important to her in life.

CAN WE TALK TO LOUISE?

We sent her home to continue her recovery. If you talk to her, tell her Nurse Viv wants to know how she's feeling. I can give you her address. But if anyone asks, you got it looking over my shoulder at the computer or something.

Watching The Dreamers

Occasionally, one of the victims will mutter what seems like a nonsense word or phrase. The phrases are song lyrics from Delilah's body of work. Repeating them to someone knowledgeable of her work will make the connection immediately. Otherwise, a Hunter can piece together the connection with a Wits + Resolve test (Difficulty 4). If a player has any dots in Performance, they may reduce the difficulty by 2.

The lyrics include things like:

- Hello, my beautiful clown cow
- Drive all night to mourn
- I bake I bake I bake and all you do is take
- I kissed Pandora on the dog
- The circles are guarding the lamppost
- No triangles can fly to the station they are afraid of the circles
- My dogs hang the piggy trotters

The other victims offer ways to push the story forward further down the line. They could become

Delilah's ghouls and protect her in the climax of the story. They could also awaken and offer up additional clues to the Hunters if they've hit a road block in the story. Storytellers might even offer a little bit of both; an awakened victim contacts the cell claiming to have important information on their attacker and leads those who reply into an ambush with other ghouls or Delilah herself.

Next Steps

If the Hunters head to Chatterley Hall, move on to "Standing Room Only". If they visit Louise Wiedlyn, go to "Breakaway Single." If they decide to investigate the location where the dreamers have been found, go to "Six Pack On The Beach".

Part Two: A Trinity That Will Never Be

The Hunters dig into three locations that reveal more about their Quarry. They speak with a newly awakened victim. They check out where the bodies were found. They investigate local legends at an iconic venue. Every clue steers them toward a confrontation at the vampire's nest. When the Hunters move into this phase of the investigation, increase the Danger level by one. If they explore all three locations before confronting Delilah in the final part, increase the Danger level by one.

Breakaway Single

Louise Wiedlyn's home is a quiet house on a twisty suburban street. There's no indication one of the occupants has had a brush with the supernatural. The only sign of anything amiss is the car parked on the street. Though it looks normal at first glance, anyone making

an Intelligence + Larceny or Driving test (Difficulty 3) notices small modifications that mark the car as an undercover police unit, such as the ram bar on the front and lack of door handles inside the rear doors.

The car belongs to Detective Emiliano Arroyo, the only Norwalk police detective who's taken an interest in this unusual case. Arroyo knows something bad must be going on if six people have been found unconscious on Calf Pasture Beach. He's talked with Nurse Viv and is currently one small step ahead of the Hunters, because he's interviewed Louise about her experience. Neither he nor the Hunters is on an official investigation, which the Hunters might be able to use to convince Arroyo to let them take the lead.

If the Hunters proceed to Louise's house, they find Arroyo concluding his interview. Arroyo has a tan complexion and a round face wrinkled by smiling far too often. His grey hair is kept mostly in place with a small, rebellious spring on the right-hand side. He wears an open collar dress shirt with his pistol and badge in clear display on his hip. Arroyo keeps a cheerful demeanor as much as possible during his interactions with the cell.

Louise Wiedlyn looks like she just rolled out of bed. Even though she was released from the hospital a few days ago, she's still clearly not completely recovered. She's distracted, like there's music that she's trying to recognize but only she can hear. A Composure + Awareness test (Difficulty 2) hears Louise humming "the circles are guarding the lamppost" under her breath. She's still singing the song Delilah sang to put her to sleep when she's not paying attention. As in the hospital, Hunters can identify the song with a Resolve + Performance test (Difficulty 2, as they've heard other lyrics and this time they have a tune to go with the words).

Should the hunters question Louise while Arroyo is around, he waits for them by his car after he leaves. He asks his own questions to see who they are and what they want to know about Louise. Soothing the detective's suspicion requires a Manipulation + Subterfuge test (Difficulty 4) if they are lying or a Charisma + Persuasion test (Difficulty 2) if they are being truthful. If they mention Nurse Viv, they lower the difficulty by 1. Failure means Arroyo takes a more active role in the case with a knack of showing just when the Hunters are doing something sketchy.

Getting Louise to open up requires a social test using

TANGLED UP IN BLUE

Hunter activities often brush up against police investigations. Most cells know that going to the police is a bad idea because the local cops are either not equipped to handle monsters or complicit in the creature's activities. In this story the police aren't an issue because in their eyes no crime has been committed. Louise's account is the first indication of anything like a crime happening. By the time the police fire up an investigation, either the Hunters have taken care of things or Delilah has a circle of servants in place who can shut down any suspicion.

The police might pick up on clues the cell missed. The cell might go to the police to see what they've discovered, or bump into Detective Arroyo at key locations. That gives the Storyteller a golden opportunity to deliver new clues or substitute a scene at the police station for one of the other investigation scenes. This also gives the players fresh leads if they call too much attention to themselves, like starting a fight at Chatterley Hall or getting caught breaking into the lighthouse.

Use Detective Arroyo as a consistent contact point for the police. The detective might even become a reluctant ally if he witnesses Delilah's monstrous nature.

Manipulation + Subterfuge or Persuasion (difficulty 2). The cell still gets the information even if they fail. Instead, Louise calls up Detective Arroyo after their conversation to let him know someone else asked about the attack.

Louise's experience is shared below. If the Hunters don't get it from Louise directly, Detective Arroyo also knows this information. Their degree of success determines how much of it is revealed. The Hunters can test Charisma + Persuasion, Manipulation + Subterfuge or Charisma + Intimidation depends on their approach. Hunters gain all the info for lower levels of success.

ZERO LEVELS OF SUCCESS:

"Have you been to Chatterley Hall? It's an amazing old place. I try to go to shows there as often as possible. I was walking home from a Sammy Dogpile Junior show. Norwalk is safe enough that I can walk home but I was also maybe a little buzzed. I was about five blocks away from my apartment when I just heard this...voice."

ONE LEVEL OF SUCCESS:

“It was beautiful and tragic. It was coming from this woman sitting at a bus stop. Her hair was so red. Her skin was so white. I thought I could almost see through here. She was dressed out of a vintage shop. All flannels and ripped jeans but with black fingernails and a choker. When she smiled at me, I forgot about going to my apartment.”

TWO LEVELS OF SUCCESS:

“We were walking and talking for ages. I didn’t even realize we were at the beach until I felt the sand in my toes. She smiled and asked me to kiss her. It was so hot. Her skin was so cold. Touching her hurt for a few moments and then I...”

THREE LEVELS OF SUCCESS:

“I was somewhere else. On an island, I think. I was sitting in a circle with some others and we were all listening to her play her music. We were laughing and cuddling and crying and...I want to go back. I want to go back and be with her, even if it’s just a dream. I cried when I woke up in the hospital.”

If shown a picture of Delilah, Louise excitedly confirms it’s the same woman. She wants to know everything the Hunters know. She wants to join them in their search. Convincing her otherwise takes a Composure + Persuasion (Difficulty 4) to calm her down or Charisma + Intimidation (Difficulty 3) to scare her out of the idea.

Next Steps

If the Hunters fail to dissuade Louise from following them, increase Desperation by 1. Keep an eye out for opportunities for Louise to interfere with their investigation as she seeks out the amazing creature she met two months ago. If they visit Chatterley Hall, go to “Standing Room Only”. If they decide to investigate the location where the dreamers have been found, go to “Six Pack On The Beach”.

Standing Room Only

Chatterley Hall doesn’t look like much from the outside. It doesn’t look like much from the inside, either. But among music fans it has a reputation for

being a small venue that reliably showcases interesting talent while also getting them to come back after they’ve been on talk shows. It’s a loud place in a quiet town.

The hall was built during the early twentieth century when theatres were still doing live shows but also experimenting with film. The box office has been rebuilt with a chain link fence covering the cracked glass. Inside, lobby stairs lead up to a balcony which has been refurbished as a bar area. There’s a small amount of seating upstairs. Getting upstairs requires having a wristband that shows the audience member is legally able to drink. It’s considered the quiet area of the hall but it still seems just as loud during most shows.

A few rows made up of some proud but battered old school movie seats squat along the back wall of the performance area downstairs. The rest is open space for dancing, moshing and letting music move through the audience. The stage floor perches five feet above the audience, full of history and electrical code violations that would probably shut the place down if anyone bothered to check. But the hall pays its taxes and gives local youths someplace to act out so it steers clear of government scrutiny.

It’s also the source of supernatural rumors. A lot of talented artists who died before their time played at Chatterley Hall during its 120-year existence. Asking around Norwalk offers up plenty of ghost stories about the venue, such as eerie music coming from the basement to sighting of famous musicians long after they’ve died. Staff members play into these stories too with more elaborate tellings coming closer to Halloween. The stories never happened to them directly, of course. It’s always a friend who used to work there or a co-worker who wasn’t working that day.

Anyone asking about ghost stories involving Delilah Benes gets directed to the club’s manager everyone calls Bobby Burner. If the Hunters check out Chatterley Hall during the day, Chatterley staff members tell them Bobby will be back to oversee tonight’s Tanqueray Constabulary show. Hunters who make a Composure + Insight roll with a difficulty 2 roll can tell any story they hear from a staff member is fake. A critical win confirms that all the staff stories are fake, even though they insist Bobby’s are real.

Next Steps

The Hunters have an opportunity to check up on their other leads. If they visit Louise Wiedlyn, go to “Breakaway Single”. If they decide to investigate the location where the dreamers have been found, go to “Six Pack On The Beach”. Otherwise, the cell returns just in time for the Tanqueray Constabulary show to begin in “A Quiet Night For A Riot”.

A Six Pack On The Beach

Calf Pasture Beach offers everything someone might want for a serene day near the water. A scenic walkway. Beach sports. A skate park. It’s also where Delilah leaves her victims after feeding on them, usually on benches along the main walkway. The police performed a cursory search of the area but they missed something.

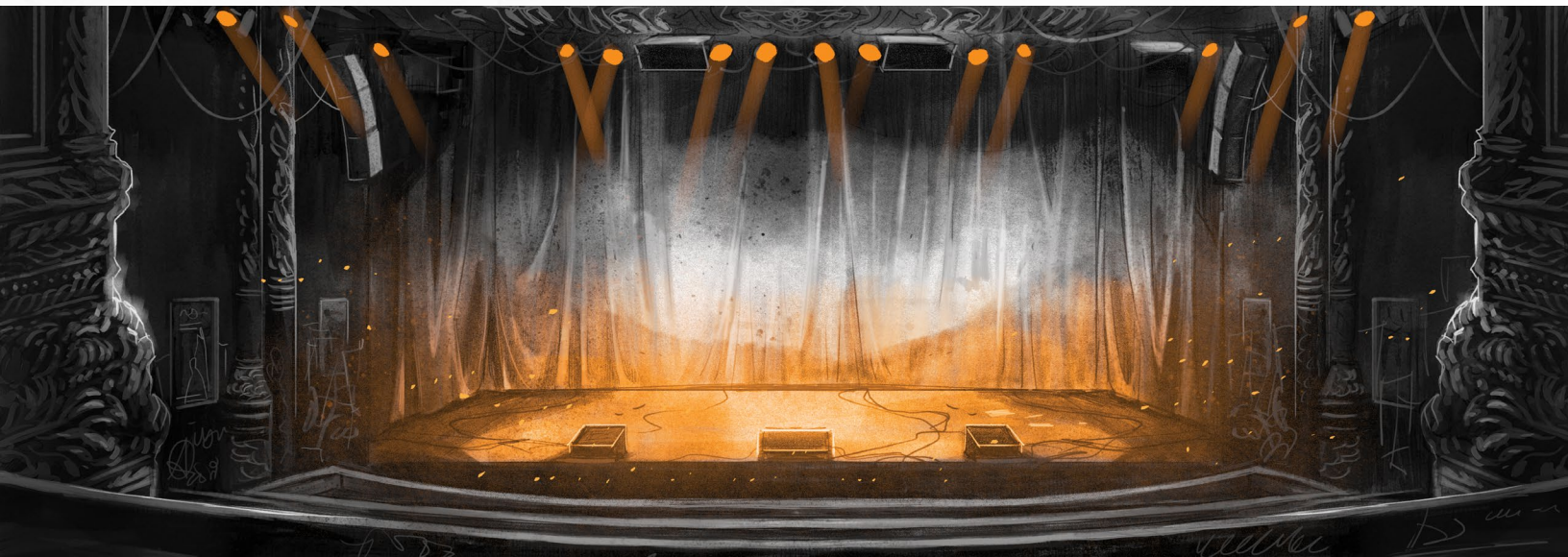
There’s a small, gauzy kerchief half buried in the sand a few hundred feet from where Louise Wiedlyn was found. Delilah used it to clean up a little blood that spilled while she fed. It fell out of her pocket after she dumped Louise near a lamp post. Hunters find the kerchief on a successful Resolve + Investigation test (Difficulty 3). A critical win immediately identifies the small stain as human blood. This can also be determined through an Intelligence + Medicine test (Difficulty 2).

There’s a secluded area of the beach where several large breakwater stones have been stacked on the edge of the water. Locals call these the “Goth Rocks” because they are a hangout for teenagers who prefer their solitude and shy away from the sun and family fun of the rest of the beach. The rocks are littered with

discarded beer cans, cigarette butts and spray painted and carved messages. A handful of young adults are lounging on the rocks when the cell arrives. None of them are interested in talking with the Hunters, preferring to mock and threaten them for asking questions.

The exception to this treatment is Rayne, a sixteen year old Desi teenager who frequents the area. Their dark, vulnerable face peers out of a color splatter hoodie with tired eyes. Rayne vapes constantly, puffing out clouds of smoke that smell of cloves with a hint of fruit as they speak. They’ve encountered Delilah but they’re afraid to tell the other kids on the beach for fear of being mocked.

Two nights ago, Rayne was waiting to meet someone when they saw lights across the bay. Someone was moving around on the grounds of the lighthouse. More information is available by succeeding at a Difficulty 3 test, with different approaches using different pools. Hunters playing as cops or other authority figures can use Manipulation + Intimidation. Offering to enjoy a smoke with them would use Charisma + Persuasion. Bribing them with a few bucks requires Manipulation + Streetwise. A win here convinces Rayne to tell the Hunters they saw someone come across the bay. The person moved quickly like she was walking across the water! A critical win jogs something else in Rayne’s memory. As the figure climbed up the rocks, Rayne thought she looked like someone from a CD her mom used to listen to all the time. Rayne describes the album cover of a woman breastfeeding her guitar, then remembers Delilah Benes as the artist. This cover graces Delilah’s first album, *Widdershins*.



Next Steps

If they visit Chatterley Hall, go to “Standing Room Only” or “A Quiet Night for A Riot” if it’s getting late. If they visit Louise Wiedlyn, go to “Breakaway Single.”

A Quiet Night For A Riot

Bobby Burner started playing at Chatterley Hall in the early 90s. He never thought he’d be the manager. There are still hints of the old punk in his looks and demeanor. But his spiky hair is now naturally white instead of platinum blond and he needs the reading glasses he has tucked into the pocket of his ratty denim vest. He’s found in his office which is a chaotic scatter of business papers and old posters. It might take Hunters hours to find something in his office, but Bobby knows every pile intimately.

Hunters who look around the office see Bobby in photos with dozens of artists. A few are famous; most are not. A Wits + Awareness test (Difficulty 3) notices a picture of him and Delilah together. She has her arm around him, and the kerchief found in “Six Pack On The Beach” is on her wrist. If they show it to Bobby, he laughs and points out the picture if they don’t see it. The kerchief was Delilah’s good luck charm. She put it on her strumming hand before every show.

Bobby happily tells the story of Delilah as the world knows it. He speaks in vague terms about her appearances at Chatterley Hall, telling slight variations on the stories told by his staff members. If as the Hunters call him on the falsehoods or succeed at a Wits + Insight test (Difficulty 3), his mood intensifies. He admits those stories are made up for her fans, but he had an encounter with Delilah not too long ago that rattled him. He saw her in the crowd at a Rover Red Gozer show about a month ago. He waved. She smiled. He ran downstairs to see her. She was gone. For critical win on this roll, Bobby parts with a detail he has told nobody else: Delilah had razor sharp teeth when she smiled. A follow up Intelligence + Insight test (Difficulty 2) confirms Bobby believes every word of this story.

Once the Hunters finish their conversation with Bobby it’s time for the Tanqueray Constabulary show. He encourages the Hunters to stay, enjoy the show and have a couple of drinks on the house. Little

do they know they’ll soon have their own encounter with Delilah. She’s hungry, ready to feed, and the lead guitarist is her choice of meal.

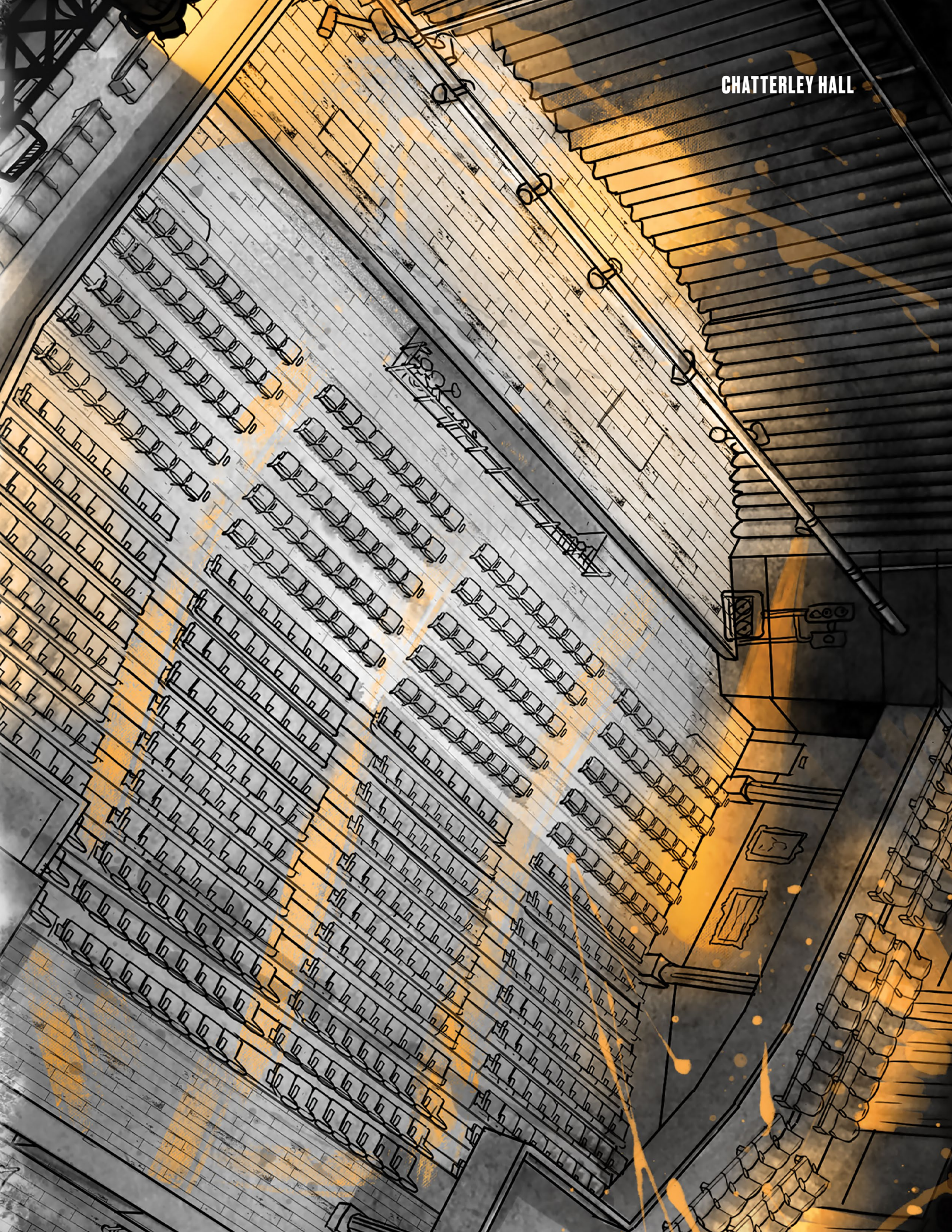
Split Chatterley Hall into six broad zones: Front of the Stage, Middle of the Hall, Back of the Hall, The Balcony, The Lobby and Outside. Ask each player where they are stationed during the show. Tanqueray Constabulary comes out and launches into some solid power punk guitars with pop vocals. After setting the scene at the show and letting the players relax a little bit, ask for everyone to make a Wits + Awareness test. The Hunter or Hunters with the highest number of successes catches Delilah in the front row. She locks eyes with the guitarist, her focus and perfect stillness makes her stand out.

Hunters can switch their positions by making a Strength + Athletics test to push through the crowd. They cross one zone for each success achieved. A critical win on this roll means Delilah doesn’t notice that Hunter yet. Characters who wish to move quietly through the crowd may roll Composure + Stealth to sneak up on the quarry. The players may engage her in conversation as they wish but eventually she loses interest: she’s hungry, and she’s already chosen her play. If the Hunters try to grab her or get her to leave the hall, Delilah resists violently.

Unless the Hunters’ actions prompt a different response, Delilah behaves as follows:

Turn One: She uses her vampiric powers to unleash an unholy shriek that can just be heard over the wailing guitars, sending the crowd around her into a fear-soaked frenzy. Anyone in the front, middle or back hall zones must make a Dexterity + Athletics or Stamina + Athletics test (Difficulty 3) at the beginning of their turn to avoid being injured by the dozens of people shoving, dancing and pushing against each other. A critical win on this test means the Hunter doesn’t have to make it again while they are in any of the zones on the floor; they get a sense of where the openings are and push through accordingly. Failure results in a Superficial Wound: bumps and bruises from the jostling of the crowd.

Turn Two: She leaps up onto a wall and scuttles up the side of the auditorium. It doesn’t look like a human climbing; she’s something monstrous and fast, and far too flexible. Most of the folks in the club either don’t notice because of the brawl on the floor, are too into



I HAVE THE BOOTLEGS

Bobby Burner is the main source of information about Delilah and her backstory. Storytellers who want to cut out the middleman could allow one of the Hunters to be a Delilah Benes superfan. This is a fun roleplaying opportunity for a player who wants to nerd out about details with Bobby or fill in the names of her songs. Make it clear to the player that there's a tradeoff: they automatically succeed on any rolls that would reveal something about Delilah's publicly known history but they are also more susceptible to her charms. Any time Delilah uses her social skills or vampiric powers of persuasion on that Hunter she gets +2 dice to the roll (or increases the Difficulty to resist by 1, if applicable).

the music or think someone spiked the drinks. It does offer any Hunters with firearms or ranged weapons an opportunity to take a shot at Delilah, though any gunfire will shut down the music and send the crowd fleeing for the exits.

Turn Three: She leaps onto the balcony and pulls herself up. This gives the Hunters a chance to take another shot at her or try to cut off her escape. Delilah isn't interested in a battle here; her aim is to get away. Any Hunters that close to hand-to-hand range are in for a surprise; she grabs anyone that touches with inhumanly strong hands and thrown over the side of the balcony. The airborne Hunter must make either a Dexterity or Athletics test (Difficulty 4). The margin of failure is the number of Superficial Health levels of damage they take as they fall to the crowd below.

The last chance to catch Delilah occurs on the roof of the building. Delilah has no interest in a protracted fight. As soon as she is able, she leaps across the rooftops away from Chatterley Hall. The Hunters can pursue on foot with opposed Strength + Athletics tests. Hunters with a waiting vehicle like a car can follow her from below with Dexterity + Driving tests opposed by her Strength + Athletics. If she wins, she loses her pursuers. If the Hunters win, they follow her to Calf Pasture Beach where she uses her unnatural speed to race across the water to the lighthouse. The Hunters may wish to pursue if they can find a way across the bay. Use the options in "Night Moves" if they do.

Having a firefight in a crowded concert venue against an opponent they don't entirely know how to fight is not the smartest move, but the cell might decide to throw down and make a stand in Chatterley Hall. Delilah just wants to get home where she's much better prepared to defend herself. She has no problems damaging scenery to endanger innocents in the hopes that hunters will stop to help them and let her escape. Rather than dragging this out into an extended scene, make a judgment call based on the situation after three turns. If Delilah's got some distance from the Hunters, she escapes (and they can follow her on foot or by car). If there's no realistic way for her to escape, the characters get to have that fight. They'll still have to clear out her nest, facing her ghouls (and maybe her newly-spawned vampire offspring, depending on the Danger level).

Wounding Delilah has two major effects. This is an excellent opportunity to reveal what she is if the Hunters don't already have an idea with a grand flash of fangs and a glorious hiss. She uses her vampire powers to heal herself of one Superficial Wound for every day between now and when the Hunters seek her out at the lighthouse. Any injuries won't have time to heal before her final confrontation with the cell. The other effect is that it keeps her from feeding that evening. Any actions Delilah takes in her final scene that aren't directly related to feeding are at a -2 dice pool, including talking to the Hunters, defending herself or trying to flee.

If the hunters don't make a move on Delilah or they skip the show, the next morning the news leads with another victim found. Dawn Marmont, lead guitarist for Tanqueray Constabulary was found on Calf Pasture Beach just before dawn, in a state similar to the other victims. If the Hunters have reached Danger 5 with this outcome, Dawn becomes a new vampire the next evening.

Next Steps

Increase Danger by 1 after this scene. If the Hunters didn't save Dawn Marmont, increase Desperation by 1. The Hunters' most likely next stop is the Sheffield Island lighthouse. If they go during the day, go to "Day Trip". If they press their attack or wait until the following evening, proceed to "Night Moves".

Part Three: Pour Down Your Broken Light

Eventually the Hunters discover Delilah is building her nest in the Sheffield Island lighthouse. The hunters confront her there. There are a few ways to get here. They could be checking up on Rayne's story. They might have followed Delilah here from Chatterley Hall. If the cell misses those options, there's always listening to her music for clues. A Wits + Awareness or Composure + Insight test (Difficulty 3) made by anyone that's listened to at least two of her albums catches lighthouse imagery in the music in at least one song on each album. Anyone failing this test still gains the clue but the pressure is on. The revelation comes at dusk and the Hunters must act that evening. If they don't Delilah and her circle disappear shortly before sunrise.

The Day Is An Enigma

Sheffield Island is open from May through December for tourists. The main historical building is a pavilion used for events like weddings. The island is a wildlife refuge with several nature trails and observation platforms. It would be a lovely place for the hunters to learn a little New England history if they weren't hunting down a vampire. If the Hunters do come disguised as tourists,

Storytellers looking for more immersion can find historical data on the lighthouse online.

A pair of ferries run during the day. One ferry leaves and returns in the afternoon, the other at dusk for a lovely view of the sunset. The ferry staff and security guard are expected to do a headcount when the ferry leaves though this is not strictly observed. The small tourist staff that works on the island comes over on the afternoon ferry and leaves on the evening one. The one permanent staff member, Barry The Lighthouse Keeper, stays on the island at all times. He's also been compromised by Delilah to ignore her comings and goings as a mortal held under the sway of her vampire powers.

- Traveling via ferry is convenient, but it also is very public. Hunters used to bringing big guns or cursed relics on the hunt will have to get creative on how to get them on a boat full of tourists in broad daylight. Smuggling items requires a Wits + Larceny test with a difficulty based on what the Hunter is trying to hide.
- A small one-handed weapon or item the size of a laptop is a difficulty 2 test.
- A larger weapon or something that fits in a backpack is a difficulty 3 test.
- If players come loaded for bear with multiple weapons on their person, it is a difficulty 4 test.

A critical win on any of these rolls means the whole cell passes. Hunters who generate extra successes can use them to help other characters, so long as they explain how they help their fellow Hunters, perhaps by offering to hold items or distracting anyone looking their way. Failure means that person is singled out and asked to reveal any items being carried. Weapons get the hunter held on



AND YOU, BURNER?

Storytellers who want an action-packed vampire slaying climax can keep the members of Delilah's blood circle nondescript. Assign them a single detail, like a distinctive hat or facial feature to help the Hunters keep them straight during the confrontation. Their purpose is to throw themselves in the way of the Hunters while their master seeks escape. Even Delilah's vampire offspring (if Danger is high enough) ultimately serves this purpose: Delilah chooses her unlife over theirs without hesitation.

However, it's a richer story with more emotional and dramatic weight if the ghouls and Delilah's offspring are people the Hunters have met during the investigation. It's one thing to blow away some anonymous fool twisted by an addiction to vampire blood, but shooting Louise, or teenage Rayne, or smart, funny Bobby Burner might give the hardest Hunter pause. What might their Touchstones think about murdering humans rather than monsters? Or the authorities for that matter?

Delilah could convert anyone she finds talking to the Hunters. The mortals might also have willingly sought out the vampire for their own reasons. Bobby Burner might be determined to hold onto this connection to his glory days. Detective Arroyo might have started his own investigation and gotten too close. Louise Wiedlyn might be addicted to the pleasure of giving Delilah her blood. Rayne might find the existence of monsters fascinating and get snared by Delilah's charisma and charm. Pay attention to how the cell reacts to certain characters and choose the ones who will complicate the story the most.

the boat and taken back to the mainland immediately where the police will be waiting. Depending on the cell's relationship with Detective Arroyo, this could prove to be only a short-term delay. Relics or other items that are not obviously deadly aren't prohibited; the staff may be curious or confused about them but they won't get the Hunter kicked off the ferry.

(If the Hunters don't wish to take the ferry, other options are available. See "The Night Is An Answer" for suggestions.)

The lighthouse building is made up of ten rooms over multiple floors. Most of these rooms act as a museum of New England, colonial history and the oyster industry.

The upper floor of the lighthouse contains Barry's personal quarters and the light itself. At the end of the day, the security guard sweeps the museum and locks each room of the museum after making sure the room is empty. The light room remains accessible and Barry's quarters are locked by a different set of keys. A Hunter can stay behind with a win on a Wits + Stealth test (Difficulty 3).

One of the rooms is closed and locked with a dusty sign on the door that reads "Sorry! Closed For Renovation!". This room is where Delilah rests during the day. Barry has one key, Delilah has the other. Though the door is old, heavy and wooden, the deadbolt on it is new and modern. Bashing down the door requires a Strength + Athletics test (Difficulty 5), and attracts the attention of anyone in the building, though it won't wake Delilah up during the day. Finessing the deadbolt takes a Wits + Larceny test (Difficulty 4).

The room is blacked out with heavy curtains and blacked out plastic tarp. Removing these protections sends Delilah into a feral state. She gets a +2 to all attack rolls in this case but automatically takes 2 levels of Aggravated damage at the end of each turn. If they get a win on a Dexterity + Stealth test (Difficulty 4) they can get within striking distance of a wooden stake and get one attack (total, not per person) before Delilah awakens. On a failure, Delilah awakens and attacks. If a Hunter makes a difficulty 4 Composure + Subterfuge roll in the first turn of combat, they can calm her down to talk.

Delilah tries to convince the Hunters she's a victim. She tells a story about how she can't control her bloodlust and breaks down, crying blood tears and wishing she didn't have to hurt people to live. She promises if the cell doesn't destroy her she'll pack up and leave for somewhere else that evening. The hunters have to decide if they trust her or if they need to exterminate her anyway. If the Hunters are suspicious, have them roll Wits + Insight against Delilah's Manipulation + Subterfuge. If the Hunters win, they're confident this is all a performance: Delilah just doesn't want to die.

The Night Is An Answer

Seeking out Delilah in the evening is much more dangerous but there are good reasons why the cell

might choose this path. They might want to converse with the vampire and doing so while it is trapped in its nest during the middle of the day is not a great way to put it in a negotiating mood. There are also fewer people on the island at night. If the Hunt does turn violent, there's much less risk of innocents getting hurt or a witness calling the authorities. If the Hunters follow Delilah to the island from Chatterley Hall, they may not want to give her the opportunity to escape.

One of the biggest challenges is getting out to the island. The cell has to arrange their own transportation across the water. If they don't want to take the ferry in "The Day Is An Enigma" they can also use these options. They can take a few approaches here such as:

- Hiring a fishing boat with a Charisma + Streetwise test (Difficulty 3)
- Swimming to the island with a Stamina + Athletics test (Difficulty 4)
- Renting a small launch with a Wits + Finance test (Difficulty 2)
- Stealing a boat with an Intelligence + Larceny test (Difficulty 3)
- Sailing to the island with a boat they've rented or stolen with Dexterity + Driving test (Difficulty 2)

Failing this roll shouldn't leave the cell stranded on the mainland. They can try a different approach or they can push on ahead. If they push on, the Storyteller should assign appropriate complications, such as a Superficial Health level or two from the strain of rowing or someone tipping Delilah that the Hunters are coming.

At night, Delilah meets with her blood circle in the open pavilion. The meeting is part small concert, part makeout session and part hangout. The vampire is learning about the modern world from her ghouls, feeding on them and figuring out what her next steps are.

If she's created a new vampire (whether it's Dawn Marmont or someone else) they're here too. The new vampire is still in a state of shock and bewilderment. So far, the new vampire hasn't tasted blood. They seem to regret becoming a vampire at the moment but may come to enjoy their state if given enough time under Delilah's sway. If the Hunters can get to it before it feeds, they might convince the fledgling to turn on

the master. They will betray Delilah if the Hunters help them end their new condition. That could mean meeting the sunrise or it could mean a follow up story (see "Loose Ends")

If the Hunters confront Delilah here, she tries to talk her way out of trouble. This speech is a little more calculated that she might give during the day as she's trying to get her ghouls into position to attack the Hunters. All of them are ready to sacrifice themselves for their master and she fights alongside them at first. Delilah flees at the first sign the fight's not going her way, such as sustaining four points of Health damage, or any of her blood circle dying. She'll pull off the same trick that Rayne saw and use her inhuman speed to dash across the water. At this point, she's desperate enough to seek her master for protection, but that is a whole other story.

Clever Hunters might try to wait out the night and strike when the blood circle heads home at Dawn. Barry explains the circle away to the ferry workers as a study group researching the history of the island. The cell will have to explain their own reasons for being on the island or use their mode of transportation to quietly slip away.

Loose Ends

If the cell is successful, Delilah is either destroyed or chased off, but she leaves a legacy. Ask what elements and interactions the players enjoyed and what, if anything, they might want to revisit in later stories.

The fate of Delilah's maker is left deliberately vague. Perhaps they come after the cell seeking revenge for her death. Delilah might run to them for safety and set up a new nest with more powerful vampires backing her up. The maker might also have a connection to any mortal that drank Delilah's blood. What if it picks up where she left off in building a blood circle.

If the Hunters help the fledgling vampire, that gives them a ringside seat into the life of a monster. This young vampire could be a problem, an ally or both. Seeking a vampire cure should be a long and arduous process that could launch a chronicle on its own. Can the vampire stay human long enough for the cell to succeed?

Many innocent people have their first real brush with the supernatural secrets of the world in this story.

How do they handle going back to a normal life? Someone like Bobby Burner or Detective Arroyo might branch out into forming their own cell. They reach out to the Hunters when they get in over their head facing a new Quarry.

Taking down Delilah could put the cell on the radar of an org like FIRSTLIGHT. If the hunters handled the vampire well, they might be approached by the org with a lead for their next case. If the cell caused massive property destruction and mass panic, the org might blackmail them into taking a case in exchange for making any legal issues disappear.

Allies & Antagonists

Delilah Benes

It started as a fairy tale. After years of playing in coffee houses, dive bars and condemned venues, Delilah's music started to get traction in the recording industry. Her first album was a surprise hit. She also made contact with a beautiful monster during her small tour behind the album. Its eyes burned in the shadow of the darkened theater. When it made its way backstage, a whirlwind romance began. Delilah barely remembers much before she said yes to the offer of blood-soaked immortality

Then the nightmare began. She thought it would just be the two of them, but other vampires drew her into their intrigues. It started out like a soap opera but soon turned into a deadly game. Her maker grew distant, claiming to protect her from the others in his absence. She lashed out through her music with songs about their relationship, the other vampires she had met and the joys and sorrows of her new found condition. Her maker disappeared and the others came for her claiming she had to die for revealing too many secrets. She doesn't remember how she returned home; only that she sank into a decades-long sleep as her undead body repaired itself. Honestly, she's not sure how much of what happened to her before she

woke up a few months ago were actual memories, dreams she had in the intervening years or lies that she told herself long enough to be true.

Delilah remains in a survival mode but she also believes she has time to build. She knows that she can control mortals in the short term with her powers and in the long term by feeding them her blood. She hasn't encountered any other of her kind, yet, but she may make a vampire on her own to make sure someone like her is willing to side with her if she does

General Difficulty: 5/4

Standard Dice Pools: Physical 7, Social 8,

Mental 6

Secondary Attributes: Health 6, Willpower 6

Exceptional Dice Pools: Athletics 8,

Persuasion 8, Performance 8

Edges: In addition to the abilities for vampires on **Hunter: the Reckoning** p. 169 the Delilah has the following:

Song Of The Siren: Delilah learned the ability to make mortals who gaze upon her do her bidding from her maker. She's added something to the technique to personalize it and make it more potent by singing her commands. Hunters may make a Composure + Insight test (Difficulty 4) to resist the command, but every subsequent attempt gets a -1 cumulative dice pool penalty to resist. The Hunter hears a chorus of voices every time they hear Delilah use this power on them.

Detective Emiliano Arroyo

Sometimes police have to trust their guy. The attacks at Calf Pasture Beach have Detective Arroyo's insides on fire. Norwalk is usually a pretty quiet beat compared to some of the things he saw during his time in Baltimore. Arroyo is open to the idea that this case is weirder than others, but that also means he might not wait around for the Hunters to take action.

General Difficulty: 4/2

Standard Dice Pools: Physical 2, Social 3, Mental 4

Secondary Attributes: Health 5, Willpower =5

Exceptional Dice Pools: Investigation 8,

Persuasion 6, Intimidation 7 ■



HUNTER

THE RECKONING



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